DOCUMENT RESUME

ED 466 533 SO 033 986

TITLE	Voices from the Field: Reading and Writing about the World, Ourselves, and Others.
INSTITUTION	Peace Corps, Washington, DC. Office of World Wise Schools.
PUB DATE	2002-00-00
NOTE	270p.; Some pictures may not reproduce well.
AVAILABLE FROM	Peace Corps World Wise Schools, 1111 20th Street, N.W., Washington, D.C. 20526. Tel: 800-424-8580 x1450 (Toll Free); Fax: 202-692-1421; e-mail: wwsinfo@peacecorps.gov. For full text: http://www.peacecorps.gov/wws/.
PUB TYPE	Collected Works - General (020) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC11 Plus Postage.
DESCRIPTORS	*Language Arts; *Reading Comprehension; Secondary Education; Story Reading; Student Educational Objectives; Thematic Approach; *Writing Processes; *Writing Workshops
IDENTIFIERS	Peace Corps; *Reading Workshops; *Response to Literature; World Wise Schools

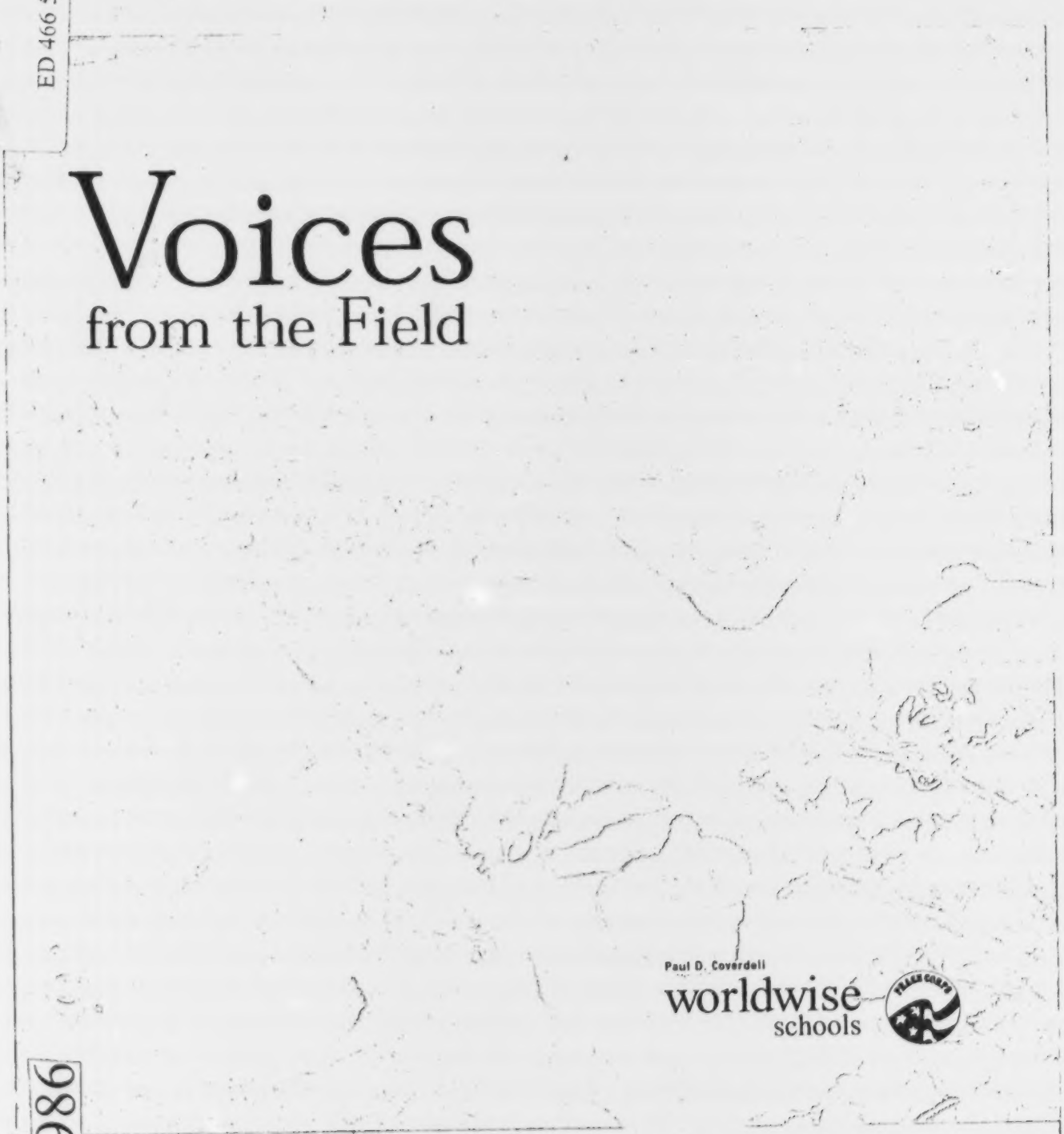
ABSTRACT

This collection of Peace Corps stories is designed for use by grades 7-12 language arts teachers. The collection is divided into two sections, (1) Peace Corps Stories; and (2) Curriculum Units. The first section contains nine Peace Corps texts around which the lesson plans are organized. Representing a variety of literary genres (personal narratives, fiction, folktales, and poetry), the texts are grouped under three themes: (1) "Heroes and Friends;" (2) "Perspectives;" and (3) "No Easy Answers." The second section contains two separate, complementary language arts units: (1)"Reading and Responding to Literature;" and (2) "A Reading Writing Workshop." Both units are standards-based; use the "Understanding by Design" curriculum design framework (Appendix A); and can be adapted for use with secondary students of any grade or ability level. The "Reading and Responding to Literature" unit is comprised of lesson plans that are useful for increasing students' reading comprehension skills. Lesson plans are designed to engage students in story content; get them interested in the author's message; encourage them to identify and explore the questions about the stories; increase their reading comprehension skills; and invite them to find connections among the author's experience, the story's content, and their own lives. The "Reading and Writing Workshop" unit uses Peace Corps stories as a springboard to students' self discovery through the writing process. Lesson plans are designed to encourage students to create a community of writers and readers, and deepen their awareness of writing as a tool of self discovery. Appended are: "Educational Framework"; "Reading Comprehension Strategies"; "Literature Circles"; and "Use of Journals." (Contains 55 references.) (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 466 533

Voices
from the Field



Paul D. Coverdell
worldwise schools

PEACE CORPS

READING AND WRITING ABOUT THE WORLD, OURSELVES, AND OTHERS

SO 033 986

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Paul D. Coverdell

worldwise schools

This guide contains materials written by educators and others that represent their individual views. These views are not official opinions of the United States Government or of the Peace Corps.

CONTENTS

INTRODUCTION

Organization of this Collection 9

About the Peace Corps 10

Coverdell World Wise Schools 10

PEACE CORPS STORIES

"At Home in the World" by Bill Moyers 13

Heroes and Friends

"I Had a Hero" by Mike Tidwell 17

"'Magic' Pablo" by Mark Brazaitis 23

"Nomadic Life" by Susan Rich 29

Perspectives

"Cross-Cultural Dialogue" by Roz Woellmering 33

"On Sunday There Might Be Americans" by Leslie Simmonds-Ekstrom 41

No Easy Answers

"Ilunga's Harvest" by Mike Tidwell 54

"The Talking Goat" by John Acree 66

"The Extra Place" by Susan Peters 70

"A Single Lucid Moment" by Robert Soderstrom 73

Curriculum Units

Reading and Responding to Literature

Reading and Responding to "I Had a Hero" 85

Reading and Responding to "'Magic' Pablo" 97

Reading and Responding to "Cross-Cultural Dialogue" 106

Reading and Responding to "On Sunday There Might Be Americans" 118

Reading and Responding to "Ilunga's Harvest" 131

Reading and Responding to "The Talking Goat" 141

Reading and Responding to "The Extra Place" 154

Reading and Responding to "A Single Lucid Moment" 162

A Reading and Writing Workshop

The Power of Words 184

The Power of Objects 189

The Power of Dialogue 196

The Power of Stories 203

Introduction to the Story Elements 215

Understanding Character (Part One) 221

Understanding Character (Part Two) 228

Understanding Plot 235

Understanding Tone 242

Understanding Change 247

Reading Like Writers/Writing Like Readers 251

Celebration 256

APPENDIX

Appendix A: Educational Framework 260

Appendix B: Reading Comprehension Strategis 261

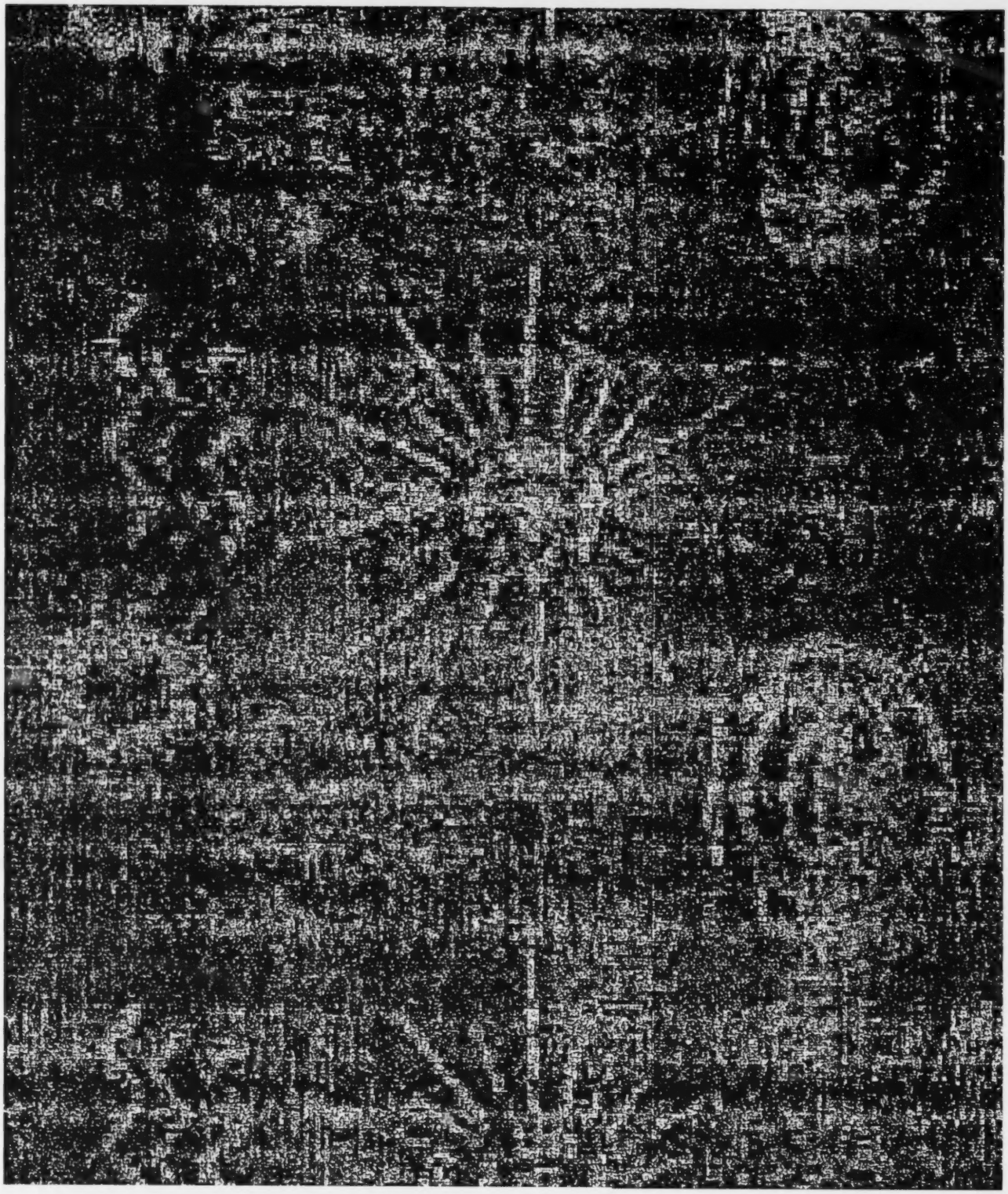
Appendix C: Literature Circles 264

Appendix D: The Use of Journals 265

References 266

Credits 271

Acknowledgments 272



BEST COPY AVAILABLE

INTRODUCTION

Years ago, I woke to look out the window of a plane I had been riding all night, and in the still-dark morning knew I was home. Minutes later, the pilot announced that we were beginning our descent, and I watched as the black shadows slowly dissolved into mountains and trees, roads and houses. The sun, hiding beneath the horizon, cast the city in a pink-orange light. The plane swooped down closer, and I could see a patch of huckleberries by the railroad tracks, a gnarled log floating down the Susquehanna, and a stack of coal outside the old, abandoned church. We hit the ground with a dull thud, and I turned away from the window and gathered my bags. But a sensation stayed with me for days, months, and even years after: Peace Corps service had given me new eyes.

And ears. Because everything around me spoke, whispering of other possibilities.

Peace Corps service can have this effect. For two years you struggle to say words in a little-known dialect—simple words like "water" and "teacher"—and one day you wake up to realize that the words for "dream" and "intention" are there, at the back of your throat, waiting for the moment when you need them. And one day, you need them. Words like these can change the way you see and the way you hear, and conversations like these can cause your heart to beat in a different rhythm....

It takes a thousand voices
to tell a single story.

Native American saying

Voices from the Field

"Our classrooms ought to pulsate with multiple conceptions of what it is to be human and alive," writes Maxine Greene in *Releasing the Imagination: Essays on Education, Art, and Social Change*. "They ought to resound with the voices of articulate young people in dialogues always incomplete because there is always more to be discovered and more to be said. We must want our students to achieve friendship as each one stirs to wide-awakeness, to imaginative action, and to renewed consciousness of possibility."

Voices from the Field: Reading and Writing about the World, Ourselves, and Others is a response to Greene's challenge. And it is a celebration of and an invitation to "wide-awakened" lives.

Peace Corps Literature

For the past 40 years, a quiet revolution has been taking place in the minds and hearts of 163,000 Americans. One by one, they travel thousands of miles to villages seldom found on any map. There, they live and work with the people of their host communities—eating the same food, speaking the same language, living in the same environment, and following the same cultural norms. And somewhere, somehow, at some point, something happens:

"My Peace Corps service was a watershed experience.
It is the single most important event in my life."

"I see my life as divided into two parts,
before Peace Corps and after Peace Corps."

"Peace Corps shaped me, transformed me—
shaking me out of the deep fog that was my life."

Long after Volunteers return home, they struggle to answer the question, *what* happened? Everyday speech proves inadequate; it is too fleeting, too trite. Only the written word—the creative outlets of poetry, memoir, and fiction—can capture the nuances and grasp the complexities of their experience.

These creative endeavors have not gone unnoticed. *The Washington Post* reports (September 9, 2001) that the Peace Corps community is "churning out enough works—thousands of memoirs, novels, and books of poetry—to warrant a whole new genre: Peace Corps Literature."

Ripples of Hope

Voices from the Field is, as the name suggests, a collection, or chorus, of voices. Although the voices of Peace Corps writers resound loud and clear, it is the voices of the Volunteers' friends and neighbors that will no doubt linger in the minds of readers long after the stories have ended. This is as it should be, for the Peace Corps experience is never the Volunteer's alone; it is yours, mine, ours. As such, there is much to be learned from it—lessons that can affect us all.

"Every time a man or woman acts to improve the fate of others," Charles Baquet, former Deputy Director of the Peace Corps, once remarked, "they send a tiny ripple of hope, and crossing each other from many similar efforts, these ripples build a current that can sweep away what ails us all."

Peace Corps Literature is a ripple of hope. And we invite your students to join their voices to this "dialogue" that is always incomplete because there is always more to be discovered and more to be said. Together, we can stir one another to wide-awakeness. Together, we can build a current that can sweep away what ails us all.

ORGANIZATION OF THIS GUIDE

Voices from the Field: Reading and Writing about the World, Ourselves, and Others is designed for use by language arts teachers in grades 7-12. The collection is divided into two sections: Peace Corps Stories and Curriculum Units.

The Peace Corps Stories section contains nine Peace Corps texts—around which our lesson plans are organized. Representing a variety of genres (personal narratives, fiction, folktales, and poetry), the texts are grouped under three themes: *Heroes and Friends; Perspectives;* and *No Easy Answers.*

The section titled **Curriculum Units** contains two separate, but complementary language arts units, *Reading and Responding to Literature* and *A Reading and Writing Workshop.* Both units are standards-based; bothuse the *Understanding by Design* curriculum design framework (see Appendix A); and both can be adapted for use with secondary students of any grade or ability level.

The ***Reading and Responding to Literature*** unit is comprised of lesson plans that are especially useful for increasing students' reading comprehension skills. The lesson plans are designed to:

- engage students' minds in the content of the story;
- stir their hearts with the author's unique message;
- encourage them to identify and explore the questions the story inspires;
- increase their reading comprehension skills; and
- invite them to find connections between the author's experience, the story's content, and their own lives.

A Reading and Writing Workshop uses the Peace Corps stories as a springboard to students' own self-discovery through the writing process. The lesson plans are designed to:

- encourage students to "read like writers" and "write like readers";
- create a community of writers and readers; and
- deepen students' awareness of writing as a tool of self-discovery.

BEST COPY AVAILABLE

THE PEACE CORPS

The Peace Corps is an independent agency of the United States Government that was established through the vision and efforts of President John F. Kennedy, who challenged Americans to dedicate two years of their lives to helping people in developing countries. The Peace Corps mission is to promote peace and friendship by making available willing and qualified U.S. citizens to interested countries to achieve the following three goals:

- To help the people of interested countries in meeting their needs for trained men and women;
- To promote a better understanding of the American people on the part of the peoples served;
- To help promote a better understanding of other peoples on the part of the American people.

Since the first group arrived in Ghana in 1961, Peace Corps Volunteers have served in more than 130 countries. Although programs vary from country to country based on the host nation's needs, Volunteers traditionally offer skills in education, agriculture, small business development, community development, the environment, and health.

COVERDELL WORLD WISE SCHOOLS

An innovative global education program of the Peace Corps, Coverdell World Wise Schools seeks to engage U.S. students in an inquiry about the world, themselves, and others, in order to:

- broaden perspectives;
- promote cultural awareness;
- appreciate global connections; and
- encourage service.

Since the program's inception in 1989 at the initiation of U.S. Senator Paul D. Coverdell, more than 2,000,000 students in all 50 states have communicated directly with Peace Corps Volunteers all over the world. Initially set up as a correspondence "match" program between Volunteers and U.S. classes, CWWS has expanded its scope by providing a broad range of resources for educators—including award-winning videos, teacher guides, classroom speakers, a newsletter, and a Web site. For more information about Coverdell World Wise Schools, see *www.peacecorps.gov/wws*.

PEACE CORPS STORIES

Throughout time, there have been many eloquent calls to service. In, his inaugural address, John F. Kennedy spoke words that stirred the minds and hearts of a generation: "...ask not what your country can do for you—ask what you can do for your country... ask not what America can do for you, but together what we can do for the freedom of man."

A call to serve can take many forms—something you hear or read or see. You can't respond to every call, but in your lifetime there will be at least one that moves you to action. For over 163,00 Americans, the call came from the Peace Corps.

Bill Moyers, once deputy director of the Peace Corps and a contributor to this collection, sums up why people join. "It was said that the urge to join the Peace Corps was passion alone. Not so. Men and women, whatever their age, looked their lives over and chose to affirm. To affirm is the thing. And so they have—in quiet, self-effacing perseverance."

In the four decades it has spanned, Peace Corps has held a special attraction for Americans—a way of serving their country and a way of helping others. Peace Corps Volunteers are different from other Americans who go overseas. They are not missionaries. Or tourists. They are not intelligence agents or academics. They are not there on business trips or to advise foreign governments.

Peace Corps Volunteers are invited by developing countries to come and share their skills. They live the way the people in that country live—not in big houses or behind high walls. They don't drive fancy cars. In fact, they don't even own cars.

Most visitors to developing countries will never venture outside of the capital city or an isolated vacation spot. Peace Corps Volunteers live and work in villages and cities that may never be tourist sites, and towns at the ends of the earth. They unpack their belongings. They settle down. They set about to do a job. And they make some lifelong friends along the way.

Two or three things I know, two or three things I know for sure, and one of them is that to go on living I have to tell stories, that stories are the one sure way I know to touch the heart and change the world.

Dorothy Allison
Author

In many of the stories you're about to read, you will see how Peace Corps changed the lives of these Volunteers. As Mike Tidwell, a Volunteer in the Democratic Republic of the Congo writes, "For two years, I lived among the Kalambayan people. I spoke their language and taught many of them how to raise fish. My goal was to increase protein consumption. But what I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human. There, at the center of the continent, they shared with me the ancient spirit of Africa's heart."

Peace Corps Volunteers have served in over 130 countries—in Asia, Latin America, the Pacific, the Middle East, Eastern and Central Europe, and the former Soviet Union. They're working on education, business development, technology, and the environment. They are working in health and agriculture. But as many schools and roads and wells as Volunteers have built, perhaps the most important thing they have built is hope. It's a very American sensibility—to think that with hard work you can improve your life. And it's a very Peace Corps sensibility to go out and actually help people do it.

With all the problems and challenges facing us today, one person's work may seem insignificant. But perhaps Robert Kennedy said it best: "Few will have the greatness to bend history itself, but each of us can work to change a small portion of events, and in the total of all those acts will be written the history of this generation."

What you have here, then, is history—with many more generations still to be written.

AT HOME IN THE WORLD

By Bill Moyers
Former Deputy Director,
The Peace Corps

Sometimes the soundtrack of memories deep in my mind begins to play back the Sixties, echoing the incongruities of those years. I hear the sounds of crowds cheering and cities burning; of laughing children and weeping widows; of falling barriers and new beginnings....

But something survived those years, something that bullets could not stop. An idea survived, embodied in the Peace Corps.

I knew President John F. Kennedy, the founder of the Peace Corps. And I remember him today not so much for what he was or what he wasn't but for what he empowered in me. We all edit history to give some form to the puzzle of our lives, and I cherish the memory of him for awakening me to a different story for myself. He placed my life in a larger narrative than I could ever have written. John Kennedy knew what great leaders have always known: preserving civilization is the work not of some miracle-working, superhuman personality, but of each one of us.

John Kennedy spoke to my generation about service and sharing; he called us to careers of discovery through lives open to others. There was music in this discovery. It was for us not a trumpet but a bell sounding in countless individual hearts, a clear note that said: 'You matter. You signify. You can make a difference.' Romantic? Perhaps. But we were not then so indifferent toward romance. We watched and cheered as each Peace Corps Volunteer waged hand-to-hand combat with cynicism, and won.

Today, forty years later, they keep on winning.

It has been said that the urge to join the Peace Corps is passion alone. Not so. Men and women, whatever their age, look their lives over and choose to affirm. To affirm is the thing. And so they have—in quiet, self effacing perseverance.

They come—these men and women—from a vein of American life as idealistic as the Declaration and as gritty as the Constitution. I am reminded of an interview I had with Henry Steele Commager, the renowned American historian. Reviewing the critical chapters of our history, he said that great things were done by all the generations that preceded us. And—said Dr. Commager—there are still great things to be done...here at home and in the world.

So there are. But if from the lonely retreats of our separate values we are to create a new consensus of shared values; if we are to exorcise the lingering poison of racism, reduce the extremes of poverty and wealth, and overcome the

ignorance of our world; if we are to find a sense of life's wholeness and the holiness of one another, then from this deep vein which gave rise to the Peace Corps must come our power and light.

We Americans are not a narrow tribe of men and women. We are not a nation so much as a world. And these Volunteers are showing us how to be at home in the world.

"The dream we must seek to realize," writes author Michael Venture, "the new human project, is not 'security,' which is impossible to achieve on the planet Earth in the 21st century. It is not 'happiness,' by which we generally mean nothing but a giddy forgetfulness. It is not 'self-realization,' by which people usually mean a separate peace. There is no separate peace. Technology has married us all to each other, has made us one people on one planet. There is no such thing as going alone. Not anymore. Our project, the new human task, is to learn how to sustain, and how to enjoy this most human marriage."

America has a rendezvous with what my late friend, Joseph Campbell, called "a mighty multicultural future." But we are not alone. We have guides—160,000 Peace Corps Volunteers who have advanced the trip. They have been going where our country is going. Out there in the world, as John F. Kennedy might say, is truly the new frontier.

Heroes & Friends

For a moment we just kept gawking, Ilunga and I, mentally circling each other, both of us deciding whether to burst out laughing or to run for safety. In the end, we did neither.

We became friends.

"My name is Ilunga," he said, extending his hand.

"My name is Michael," I said, shaking it.

From "I Had a Hero"

I would like to trade with her

my typewriter keys

for the way she navigates the desert

From "Nomadic Life"

About the Setting

The Congo, Central Africa

"I Had a Hero" and "Ilunga's Harvest" (see page 54) both take place in the remote village of Ntita Kalambayi in the heart of the Democratic Republic of the Congo (DROC), formerly Zaire (and before that, the Belgian Congo). Lying on the Equator, almost in the middle of the continent of Africa, the DROC has the third largest population, and the second largest land area in sub-Saharan Africa. It includes the Congo River Basin, which covers an area of almost 400,000 square miles. The author, Mike Tidwell, served in Ntita Kalambayi as a Peace Corps agriculture extension agent from 1985-1987. The Peace Corps has had a strong partnership with the people of Africa since its inception. Volunteers currently work in 25 African countries in the areas of education, health, business, agriculture, and the environment.

I HAD A HERO

By Mike Tidwell
RPCV Congo

Equipped with a motorcycle from the United States Agency for International Development and administrative support from the Zairian Department of Agriculture and Rural Development, I set out to show the people of Kalambayi something about fish culture. I was an extension agent for the government's *Projet Pisiculture Familiale.*

Six days a week, I left my house around 7 a.m. and rode as much as forty miles over unspeakably eroded dirt roads and down narrow paths. I visited villages and expounded the virtues of fish culture to anyone who would listen. "No thanks. We've got enough work to do already." Around six in the evening, exhausted from equal parts of sun and foreign language, I'd return home.

It was after a few weeks of this that I met Ilunga Mbumba, chief of the village of Ntita Kalambayi. I was riding my Yamaha 125 Enduro through an uninhabited stretch of bush when he appeared from out of the ten-foot-tall grass along the trail, signaling for me to stop. Had he not waved, I'm pretty sure I would have stopped anyway. Ilunga had been out hunting antelope and he presented a sight worth seeing. In one hand he carried a spear, in the other a crude machete. On his head was a kind of coonskin cap with a bushy tail hanging down in back. Around his neck was a string supporting a leather charm to ward off bad bush spirits. Two underfed mongrel dogs circled his bare feet, panting.

When I stopped and saw Ilunga for the first time, I saw a man living, it seemed to me, in another century. Inside the tall grass from which he had just stepped, the clock ran a thousand years slow, if it registered any time at all. Unable to help myself, I stared at him openly, taking him in from head to toe. He, meanwhile, stared back at me with the same wide-eyed incredulity. And no wonder. With my ghost-white skin and rumbling motorcycle, with my bulging safety goggles and orange riding gloves, with my bushy brown beard flowing out from under a banana-yellow crash helmet—with all this, I suppose I had a lot of nerve thinking of him as a museum piece.

For a moment we just kept gawking, Ilunga and I, mentally circling each other, both of us deciding whether to burst out laughing or to run for safety. In the end, we did neither. We became friends.

"My name is Ilunga," he said, extending his hand.

"My name is Michael," I said, shaking it.

We smiled at each other another moment before Ilunga got around to telling me he had heard my job was to teach people how to raise fish. It sounded like something worth trying, he said, and he wondered if I would come by his village to help him look for a pond site. I said I would and took down directions to his house.

The next day the two of us set off into the bush, hunting for a place to raise fish.

"The first thing we need," I told Ilunga, "is water. Do you know a good spot where there's a small stream or a spring?"

"Follow me," he said.

Machetes in hand, we stomped and stumbled and hacked our way through the savanna grass for two hours before finding an acceptable site along a stream about a twenty-minute walk from Ilunga's village. Together, we paced off a pond and staked a water canal running between it and a point farther up the stream. Then, with a shovel I sold him on credit against his next corn harvest, Ilunga began a two-month journey through dark caverns of physical pain and overexertion. He began digging. No bulldozers here. The task of carving out a pond from the valley-bottom floor was left to the farmer himself.

There is no easy way to dig a fish pond with a shovel. You just have to do it. You have to place the tip to the ground, push the shovel in with your foot, pull up a load of dirt, and then throw the load twenty or thirty feet to the pond's edge. Then you have to do it again—tip to the ground, push it in, pull it up, throw the dirt. After you do this about 50,000 times, you have an average-sized, ten-by-fifteen-meter pond.

In many ways, the work is like a marathon. If you go too fast, you invite physical ruin. If you go too slow, you may never finish. You have to pace yourself. You have to dig a few hours each day, carefully spreading out the pain over time. But no matter what, you can't take a break. You can't stop. Not even for a week. To do so is to risk losing the rhythm of the fight and so become suddenly overwhelmed by the task at hand. Once the shovel enters the soil the first time, the work must continue every day—tip to the ground, push it in, pull it up, throw the dirt—again and again, meter by meter, 50,000 times, until the marathon is over.

But Ilunga, being a chief and all, wasn't content with an average-sized pond. He wanted one almost twice that size. He wanted a pond fifteen by twenty meters. I told him he was crazy, as we measured it out. I repeated the point with added conviction after watching him use his bare foot to drive the thin shovel blade into the ground.

"A pond this big is too much work for one person," I said. "It'll kill you."

"See you next week," he said.

"It's too much, Ilunga."

He started digging.

"Okay," I said. "*Bonne chance.*"

I left him at the pond site and began heading toward the village, hearing every ten seconds as I walked away the sound of a shovel-load of dirt hitting the ground after traveling twenty feet through the air.

For me, it was painful visiting Ilunga each week. This was the part of the fish culture process I had been dreading ever since arriving. I'd come to check on the pond's progress and find Ilunga grunting and shoveling and pitching dirt the same way I had left him the week before. I winced each time his foot pushed the shovel into the ground. I groaned inwardly at the sight of his clothes, ragged, full of yawning holes that revealed a glistening, overworked body. I calculated that to finish the pond he would have to move a total of 4,000 cubic feet of dirt. Guilt gnawed at me. This was no joke. He really was going to kill himself.

One week I couldn't stand it any longer. I found Ilunga at the pond site with his body covered with the usual mixture of dirt and sweat.

"Give me the shovel," I told him.

"Oh no, Michael," he said. "This work is too much for you."

"Give it to me," I repeated, a bit indignantly. "Take a rest."

He shrugged and handed me the shovel. I began digging. Okay, I thought, tip to the ground, push it in, pull it up, throw the dirt. I did it again. It wasn't nearly as hard as I had thought. Stroke after stroke, I kept going. About twenty minutes later, though, it got hot. I began wondering how, at 8:30 in the morning, the sun had suddenly reached noontime intensity. I paused to take off my shirt. Ilunga, thinking I was quitting, jumped up and reached for the shovel.

"No, no," I said. "I'm still digging. Sit down."

He shrugged again and said that since I was apparently serious about digging, he was going to go check on one of his fields.

Shirtless, alone, I carried on. Tip to the ground, push it in, pull it up, throw the dirt. An hour passed. Tip to the ground, push it in, pull it up... throw... throw the... dammit, throw the dirt. My arms were signaling that they didn't like tossing dirt over such a great distance. It hurts, they said. Stop making us do it. But I couldn't stop. I had been digging a paltry hour and a half. I was determined to go on, to help Ilunga. How could I expect villagers to do work I was incapable of doing myself?

Sweat gathered on my forehead and streamed down my face as I continued, shoveling and shoveling. About thirty minutes passed and things started to get really ugly. My body buckled with fatigue. My back and shoulders joined my arms in screaming for an end to hostilities. I was no longer able to throw the dirt. Instead, I carried each load twenty feet and ignobly spooned it onto the dike. I was glad Ilunga wasn't around to see this. It was embarrassing. And God it was hot. The hottest day I could ever remember. Even occasional breezes rustling through the surrounding savanna grass didn't help. And then I looked at my hands. Both palms had become blistered. One was bleeding.

I took a short break and began digging again. The pain resumed, cracking out all over my body. Fifteen minutes later, my hands finally refused to grip the shovel. It fell to the ground. My back then refused to bend down to allow my arms the chance to refuse to pick it up. After just two hours of digging, I was incapable of doing any more. With a stiff, unnatural walk, I went over to the dike. Ilunga had just returned, and I collapsed next to him.

"I think I'll stop now," I managed, unable to hide my piteous state. "Take over if you want."

He did. He stood up, grabbed the shovel and began working—smoothly, confidently, a man inured to hard work. Tip to the ground, push it in, pull it up, throw the dirt. Lying on my side, exhausted, I watched Ilunga. Then I looked hard at the spot where I had been digging. I had done nothing. The pond was essentially unchanged. I had moved perhaps thirty cubic feet of dirt. That meant 3,970 cubic feet for Ilunga.

After the brief digging experience, my weekly visits to the pond became even more painful and my awe of Ilunga grew. Day after day, four or five hours each day, he kept going. He kept digging his pond. He worked like a bull and never complained. Not once. Not when he hit a patch of gravel-size rocks that required a pickaxe and extra sweat. Not when, at the enormous pond's center, he had to throw each shovel-load twice to reach the dikes. And not when he became ill.

His hand was on fire one morning when I arrived and shook it.

"You're sick," I said.

"I know," he said and resumed digging.

"Then quit working and get some rest."

"I can't," came the reply. "I've got to finish this pond."

Several weeks later, Ilunga drove his shovel into the earth and threw its load one last time. I never thought it would happen, but there it was: Ilunga's pond, huge, fifteen by twenty meters, and completely finished. We hollowed out a bamboo inlet pipe and positioned it in the upper dike so canal water could enter the pond. Three days later, the pond was gloriously full of water. Using my motorcycle and two ten-liter carrying bidons, I transported stocking fish from another project post twenty miles to the south. When the last of the 300 tilapia fingerlings had entered the new pond, I turned to Ilunga and shook his hand over and over again. We ran around the banks hooting and hollering, laughing like children, watching the fish and marveling at what a wonderful thing a pond was. Where before there had been nothing, just grass and scrub trees, had come watery life.

To celebrate, I had brought a bottle of *tshitshampa*, the local home brew, and Ilunga and I began pouring each other shots and slapping each other on the back and talking entirely too loud for two men sitting alone on a pond bank in the middle of the African bush. A warm glow spread from our stomachs to our limbs and soon, strongly to our heads. Ilunga expressed his dream of digging three, no six, no twelve more fish ponds, and I concluded that there was no biological reason why, if fed properly, tilapia couldn't grow to be the size of Land Rovers. At one point, we decided to assign names to all of Ilunga's fish. Straight-faced, signaling each other to be quiet, we crouched next to the water and began naming the first few fish that swam by. After four fish, though, we lost track of which fish had names. This struck us as absolutely hilarious for some reason, and we fell on our backs and stamped our feet and laughed so hard we couldn't stand it.

Oh, sweet joy, the pond was finished. Ilunga had done it. He had taken my advice and accomplished a considerable thing. And on that day when we finally stocked the pond, I knew that no man would ever command more respect from me than one who, to better feed his children, moves 4,000 cubic feet of dirt with a shovel.

I had a hero.

I HAD A HERO

GLOSSARY OF TERMS

Kalambayi: A village in rural DROC (Zaire)

Fish culture: Raising fish

Projet Pisciculture Familiale: The French name of the fish raising project in DROC. Due to earlier colonization by France, many people in DROC speak French.

Ilunga Mbumba: The village chief

Machete: A very large knife used for cutting brush

Incredulity: Disbelief

Bonne chance: Good luck (in French)

Indignantly: Angrily

Paltry: Small, measly, insignificant

Inured to: Accustomed to

Stocking fish: A few small fish used to begin raising many fish in a pond

Tilapia fingerlings: A type of small fish

BEST COPY AVAILABLE

About the Setting

Guatemala, Central America

"'Magic' Pablo" takes place in the town of Santa Cruz Verapaz, a town of 4,000 people in the Central American republic of Guatemala. The most populous of the Central American republics, Guatemala has a population of over 12 million people living in an area about the size of Tennessee. The author, Mark Brazaitis, served as a Peace Corps Volunteer in Santa Cruz Verapaz from 1991-1993 as a teacher and an agricultural trainer. The Peace Corps program in Guatemala, which began in 1963, is one of the Peace Corps' oldest. Since then, close to 4,000 Volunteers have served in Guatemala focusing their efforts on aiding rural communities in the areas of agriculture, environment, health, and business development.

'MAGIC' PABLO

By Mark Brazaitis
RPCV Guatemala

Pablo and I liked to play "Let's imagine." We'd be walking down the street, a basketball cradled under one of our arms. Clouds would be gathering in the east, as they tended to do in early evening. A light rain—*chipi-chipi* is what everyone in town called it—might even be falling.

"Let's imagine," Pablo would say, "that Michael Jordan is walking with us." He would smile. "What would these people say?" he would ask, pointing to the women in dark blue *cortes* and white *huipiles*, the native dress in this town in the northern mountains of Guatemala. "What would they do?"

"They'd be amazed," I'd say. "They wouldn't know what to do."

Pablo would agree. "They'd probably run. But we'd just keep walking down the street, the three of us, to the basketball court."

Then Pablo would ask, "And how would we divide the teams?"

"Michael Jordan versus the two of us."

Pablo would consider this. "No," he'd say, "it'd be you and Michael Jordan versus me."

Pablo was sixteen when I met him, another indistinguishable face in my English class of forty-five students.

I was twenty-five when I arrived as a Peace Corps Volunteer in Santa Cruz Verapaz, a town of 4,000 people. I was prepared to be alone during my entire two-year service. I figured this was the way my life was supposed to be: silent sacrifice. I wasn't, at any rate, expecting to make a friend my first night in town.

But the night after my first English class, Pablo knocked on my door. I invited him in, and he entered, looking around shyly. On a table in my dining room, he saw a copy of *Sports Illustrated* that my stepfather had sent from home. He pointed to the cover photo.

"Robert Parish," he said. "The Chief."

Pablo, it turned out, knew as much about basketball and the NBA as I did, and I was a former sportswriter.

I don't know where he got his information. *El Grafico*, the only newspaper from the capital sold daily in our town, rarely had stories about American basketball. A Mexican TV station that reached Santa Cruz showed NBA games on Saturday mornings, but the town's electricity was so unpredictable—occasionally it would be off for three or four days in a row—that I wondered how many of these games he could have seen. Pablo just seemed to know, and he was familiar not just with Robert Parish and other All-Stars; he could talk

about obscure players like Chris Dudley and Jerome Kersey as if he were an NBA beat reporter.

Pablo would come to my house at night and we would draft imaginary line-ups. Pablo liked non-American players. Hakeem Olajuwon was his favorite. He liked Mark Aguirre because he'd heard that Aguirre's father was born in Mexico. Dikembe Mutombo. Manute Bol. Drazen Petrovic. Selecting our imaginary teams, he'd always draft these players first.

I didn't get it. Why would he pick Vlade Divac instead of Charles Barkley? But the longer I lived in Guatemala, the better I understood.

The American presence in Guatemala is about as subtle as a Shaquille O'Neal slam dunk. Pepsi covers entire storefronts with its logo. In Santa Cruz, the town basketball court is painted with a Coca-Cola motif, right down to the backboards. In remote villages, children wear "Ninja Turtles" tee-shirts.

We had long arguments about who was the best player in the NBA. Hakeem Olajuwon versus Michael Jordan. Hakeem versus Patrick Ewing. Hakeem versus Magic Johnson.

Pablo stuck by his man.

Pablo and I played basketball on the court next to the cow pasture. Pablo was taller than Muggsy Bogues but shorter than Spud Webb, both of whom played in the NBA. When we first began playing, I could move him around with my body, backing him close to the basket. If I missed, I was tall enough to get the rebound. In games to twenty-one, I would beat him by nine, eleven, thirteen points.

Pablo was the first to tell me about Magic Johnson. He came over to my house one night, late.

"What is it?" I asked.

His head was bowed.

"What is it?"

He looked up. He wasn't crying, but he looked like he might need to. He said, "Magic has the AIDS virus."

We mourned together. Feeling sentimental, Pablo admitted, "Magic might be better than Hakeem."

Pablo's dream was to dunk a basketball. We calculated how many feet he would need to jump—about four.

Pablo drew up a training plan. He would jump rope two hours a day to build his leg strength. Every other day, Pablo would ask his younger brother

to crouch, and he would leap over him, back and forth, for half an hour.

Two weeks later, Pablo came to my house and asked me to set up a hurdle in my courtyard. I stacked two chairs on top of each other, then another two chairs a few feet away. I placed a broom across the top chairs and measured: the broom was four feet off the ground.

"I'm going to jump it," Pablo said.

"You sure?" I asked.

"Yes, I'm sure."

We stood there, gazing at the broom.

"You sure?" I asked again.

"I'm sure."

More gazing.

Then he backed up, took a few quick steps, and jumped. His knees shot into his chest. He leapt over the broom like a frog.

"You did it!" I yelled.

"I can dunk now," he said, grinning.

The next morning, we went to the basketball court. Pablo dribbled from half court and leapt. The ball clanked off the rim. He tried it again. Same result.

"I don't understand," he said.

I didn't have the heart to admit I'd misled him: to dunk, he'd have to jump four feet without bending his knees.

As a player, though, Pablo was getting better. He couldn't dunk, but he'd learned to use his quickness to drive by me and score. He had grown stronger. I could not back into him as easily.

Also, he had developed a jump shot.

"Let's imagine," Pablo would say, "that David Robinson came to visit us."

"All right," I'd say.

"Where would he stay?"

"I don't know. At a hotel, probably."

"No," Pablo would say, "he'd stay at your house. You'd let him sleep in your bed."

"Yeah, that would be better."

"And you'd make him dinner."

"Sure."

"And at night," Pablo would say, "we'd sit around and talk about basketball."

Pablo was not my best student. He was more interested in basketball than books. But he knew how to make his teacher laugh.

When he missed a quiz, I allowed him to make it up by writing five sentences—any five sentences of his choice—in English.

He wrote:

1. Charles Barkley sang a song in my house.
2. I beat Patrick Ewing in slam dunk.
3. I beat David Robinson in block.
4. Hakeem Olajuwon is my brother.
5. Magic and Pablo are the best friends of Mark.

Despite his interest in basketball, Pablo's best sport was soccer. He played for San Pedro Carcha, a nearby town. Pablo was known as a good play-maker. Quick dribbler. Good passer. Soccer's equivalent of a point-guard, not a power forward.

I'd seen several of Pablo's games and had watched him make gorgeous passes, beautiful sky-touching passes that his teammates batted into the net for goals.

My last week in Guatemala as a Peace Corps Volunteer, I attended a game Pablo's team played against San Cristobal, a town nine kilometers west of Santa Cruz. The game was tied 1-1 going into the final minutes. Pablo's team had a corner kick. The crowd, about a thousand strong, was silent.

The ball soared into the air. A mass of players, including Pablo, gathered to receive it. Pablo jumped, his body shooting up like a rocket off a launcher. His timing was perfect. His head met the ball and the ball flew past the goalie.

Pablo's teammates paraded him around the field on their shoulders. People from the crowd, per custom, handed him money.

When I talked to him later, I didn't need to point out why he'd been able to jump that high. He said it himself: "It's basketball. I learned that from basketball. From trying to dunk."

We played our last game the day before I left Guatemala. We played in the evening, as a light rain—a *chipi-chipi*—fell.

He had learned to play defense. I tried to back him toward the basket, but he held his ground. I was forced to use my unreliable jump shot. I could no longer get every rebound because he'd learned to block out. And, of course, he could jump now.

I got lucky and hit two straight jumpers to pull ahead by four. But he countered with a reverse lay-up. He scored again on a long jump shot, a shot he never would have made when we first played.

The rain fell harder now. Puddles were beginning to form on the court. Pablo and I were both panting. It was getting dark; we could hardly see the basket.

"Let's quit," I said. "Let's leave it like this."

"If you want," he said.

"Yeah, let's leave it like this. A tie."

"All right," he said. "A tie. Good. Let's leave it."

We hugged each other.

"Let's imagine," Pablo said, as we walked to my house for the last time, "that you and I played against Michael Jordan. Who would win?"

"Jordan," I said.

"No," Pablo said. "We would. Believe me, we would."

About the Setting

Niger, West Africa

The poem, "Nomadic Life" and the story, "On Sunday There Might be Americans" (see page 41) are both set in remote villages in Niger, West Africa. A country of 10 million people, many of them members of nomadic tribes, Niger is located in sub-Saharan Africa south of Algeria and Libya and west of Mali. A section of the Sahara Desert extends into Niger's northern regions. Located close to the Equator, Niger has extremely high daytime temperatures, with little rainfall in many regions. Droughts are the main threat to food production, and malnutrition is a persistent health problem. According to Peace Corps data, roughly 25% of children under the age of two are malnourished, resulting in one of the world's highest infant mortality rates. Since 1962, over 2,600 Peace Corps Volunteers have served in Niger, the majority working in rural communities, where 80% of Niger's population lives. Their overarching goal is to provide sufficient nutrition for all families.

NOMADIC LIFE

By Susan Rich
RPCV Niger

When I come back with the cups of tea
the sugar bowl has been emptied,
my imported M&Ms—
gone. Flies stretch their legs
search, then spiral
in a dust storm of light.
Aisha sits solemn in afternoon heat
examines the inside of ice cubes
questions what makes water
strong or weak.
We invent common words between us,
point at the refrigerator door,
the photograph of ferns rising out of snow
the last volunteer left behind.
I'd like to trade with her
my typewriter keys
for the way she navigates the desert,
reads the coordinates of sand.
I want to know as Aisha knows
when it's time to follow
the ambivalent line of landscape
keep faith in dunes that disappear.
By evening when she tastes
my color-coated chocolates
shares them with her friends
we both will recall the nomad
the other woman
we each might have been.

Perspectives

"Gud marn-ning Madame," Musa said, the only English he knew, speaking the words in a lilting tone that he hoped sounded friendly. He alternately galloped and tiptoed as he spoke, trying to maintain a strategic position at her side. The woman ignored his greeting, gave him a look of impatience, and made her way through the crowd, heading into the center of the market.

He watched her go. She was tall and slender as a young girl, with her hair yellow and straight as millet stalks. She wore pants the same as her husband's—washed-out blue and tight as skin. The shirt she wore was no finer than those he'd seen on boys coming back from the capital city. How strange it seemed. These people would spend on a bottle of beer what a man in his village couldn't earn in a day's work, yet they spent no money on the clothes they wore, and the women dressed as plain as the men. He glanced down at her shoes. With sudden excitement he almost turned to shout at one of his friends. She was from the U.S.A.! The white cloth shoes she wore had a bright blue symbol on both sides, shaped like the blade of a butcher's knife, curved back at the end. Only Americans wore those shoes.

From "On Sunday There Might Be Americans"

About the Setting

Guinea-Bissau, West Africa

"Cross-Cultural Dialogue" is set in Guinea-Bissau, a small country of 1.2 million inhabitants, on the West African Atlantic coast, bordering Senegal. Based on the September 2000 report of The World Bank Group, Guinea-Bissau is one of the poorest countries in the world, with approximately 88% of the population living on less than U.S. $1 per day. It is here that the author of this true story, Roz Wollmering, agreed to serve as an English teacher and Peace Corps Volunteer. The Peace Corps has long been active in Guinea-Bissau, providing elementary and secondary students with access to quality education, teaming with local health committees to identify priority health needs, educating groups and schools about preventive health care practices, including HIV/AIDS prevention, and increasing awareness about the importance of environmental preservation.

CROSS-CULTURAL DIALOGUE

By Roz Woellmering
RPCV Guinea-Bissau

I entered the school doors brimming with ideas, innovative teaching methods, and the desire to have an effect. Today was the first day of school in Guinea-Bissau, the tiny West African country where I had been assigned as an English teacher with the Peace Corps. After completing an exhausting and demanding twelve weeks of training in language as well as cross-cultural and technical skills, I felt more than adequately prepared for the challenge of teaching in an under-resourced school system designed on a colonial model.

Even as I entered the pastel pink building, I noticed a strange absence of noise, considering it was the first day of school. A few isolated students wearing white school jackets rambled about in the dimly lit hallway. As I climbed the stairway to the administrative office, I heard a distant mango drop to the ground with a thud and a chorus of children's voices break out in glee. Hoping to catch a glimpse of the fastest one carrying off the ripe prize being pursued by the others, I looked out into the school yard and saw instead piles of old desk fragments, broken bricks, and tree branches.

They must be cleaning the school grounds, I thought to myself. When I entered the office, the principal and his assistant were looking at a class schedule posted on the wall and discussing the large number of teachers that still needed to be hired by the Ministry. After greeting me warmly by inquiring about my health, my family back in America, and my life in general, they informed me that my teaching load had been increased by eight hours since the previous week. "No problem," I joyfully responded, "I love to teach."

The classroom where I was to teach was located a short walking distance behind the main building. Three lines of classrooms were arranged in rows much like military barracks. Since today was the first day of classes, I hopped on my bicycle and coasted right up to the door of classroom number 19—my classroom. "Always wiser to be punctual and prepared than be tardy and unequipped," I told myself. Two students were sitting inside the classroom playing cards when I entered. I looked at the official enrollment number of forty-seven and asked earnestly, "Where are the other forty-five students?" The card players faltered a bit and then mumbled, "They'll come, by and by." "Well, let's begin without them," I suggested, with a disapproving stare at the cards.

They shrugged their shoulders and offered instead to go and find the students. It certainly didn't seem reasonable to me to teach two students and then have to teach the same material again when the others showed up later. Be flexible, I reminded myself, and so I agreed.

One week later, there were twenty-six students outside my classroom still waiting for the rest of their classmates to appear, by and by. I noticed that not only were students absent, but teachers as well. Meanwhile, the principal and his assistant were still discussing the schedule on the wall, moving multicolored pins, and deliberating how best to resolve the shortage of teachers. That morning I had stopped by the administrative office again just to make sure that I had understood correctly the radio announcement made by the Minister of Education the previous evening. I thought that he had announced that classes were in session and was quite relieved when the principal verified my assessment. He assured me that I had understood the Minister's announcement to the word and then asked me to teach an additional two hours a week. Lacking the experience to rebut his statement, "When there's a lack of teachers, we all need to pitch in a few extra hours," I nodded my head in consent. Considering that I wasn't actually teaching any students at the time, two extra hours didn't seem to be much of a burden, and I left, feeling only the slightest premonition that I might regret it later.

By the end of week three, I had managed to convince, cajole, and beg my students to enter the classroom. What other teachers did was their decision, I figured, but as for me, I was itching to do something other than wait on shore like a seafarer's wife. Once the students had entered, I discovered to my amazement that I couldn't get them to quiet down. Heedless of my requests to pay attention, they continued to socialize. Daisy painted her nails and chatted with Aminata about the new discotheque called Temptation that had just opened across from the mosque. Bebe took Nanda's notebook and wouldn't return it. Fatu gave me the peace sign and went outside to urinate.

A few others followed. Students wandered in late with irrelevant excuses like "It's hot" or "I'm tired." Nelson and Marcelino held competitive jive talks while their classmates gathered around encouraging first one and then the other. Other students, whose teachers were absent, hung around the open windows, throwing crumpled up bits of paper to their friends. Others simply came to stare at me, a white woman who rode a bicycle to school. They shoved up against the outside wall, clambered over each other's backs, and stuck their heads in for a peek yelling, "White woman, white woman, there she is!" The next day, still more "window students" appeared to torment me.

Such behavior continued daily and eventually I began to yell at them—"Get away from the windows!"—and resorted to pushing them out of viewing range. After one month at my new post, I reigned over thirty hours a week of complete disorder in a pseudo-classroom kingdom. This is madness, I thought.

For the next month, I devoted the first twenty minutes of class solely to establishing order and quiet. I was determined. I did this with gentle coaxes at first, but gradually evolved to using threats ("I'll call the school disciplinarian") and offering sweet enticement ("If you're good, I'll let you out early"). Late students were not allowed to enter, regardless of their excuses. It seemed the only way to control the chaos. Once I had my students' attention, I made them copy page after page of notes from the blackboard into their notebooks. I planned to inundate their minds with grammar rules and vocabulary lists so they wouldn't have time to talk. Other times, I made them repeat sentences in unison as if they were Berlitz parrots. Audio-lingual theorists suggest that language is acquired through repetition of recurring patterns, a proposition effectively demonstrated when I overheard my students mimicking me: "Be quiet! Go sit down!"

When the drudgery of memorization and repetition bored even me to death, I resorted to playing Bingo, Simon Says, or Do the Hokey-Pokey. I went to elaborate lengths to make nifty prizes for positive reinforcement and spent numerous hours designing creative educational posters to hang on the walls. For a time, I concentrated on visual stimulation and drama to reinforce right-brain learning, but the posters disappeared overnight and the drama idea erupted one day during a production of a local folk tale. I rather enjoyed their drama productions myself, and I figured they were reviewing English grammar and vocabulary by playing the games, but deep inside arose a persistent, nagging voice: "Surely, you can do more than baby-sit."

Gradually, as my disciplinary measures evolved to resemble boot camp philosophy, my classes began to develop a catatonic personality. Somber students stared back at me or out into space.

Apathy replaced the boisterous noise I had become accustomed to combating. They refused to open their notebooks until I had repeated the request three times. Orders and instructions mollified them, sure enough, but now they didn't seem to have opinions, concerns, or even interests. Some simply put their heads down and slept. Sit and listen they did, but participate and discuss and collaborate they didn't. I wrote in letters to my friends back home that paper plates had more personality than these kids. Their passive resistance soon infuriated me, and I yelled in frustration at them, "I am here to help you. Don't you understand that?" They stared at me in a dazed disbelief. "What do you want?" I implored them with open hands: "Do you want me to entertain you? To treat you like military recruits? To punish you?" They shrugged their shoulders and sighed, "Teacher, we are pitiful. That's life." "Go," I told them. "Go home. Get out." They refused, of course.

Against my usually discerning judgment, I finally called in the school disciplinarian. The moment he arrived, every single student in the classroom jumped up on tiptoes to attention. They greeted him in perfect unison with a resounding "Good morning, Mr. Disciplinarian." When he ordered them to sit down, an immaculate silence spread throughout the classroom like a divine fog. I was astounded. They looked so serene and innocent as they waited attentively for his words. Their pristine, woeful eyes and composure made them appear as mere harmless babes, and I began to imagine that they would convince him of their purity and that I was the evil abuser. I began to wonder, in fact, if this wasn't perhaps partially true.

The disciplinarian picked out several students who were not wearing school jackets. In addition, he selected students who were wearing jackets, but had not buttoned the top button. He accused and convicted them of intent to belittle their American teacher and expelled them for two weeks, dismissing them with a disparaging comment. He then read a list of seven students' names. Since these students had registered for classes but had not yet paid their school fees, he expelled them for the year, adding yet another insult as they crept out of the classroom. He then turned to me and said, "If any one of these students ever gives you a problem, even the smallest problem, you tell me and I will expel the entire class for the entire year. Not one of them will pass, and they will all have to repeat the year next year." As I struggled to come up with an appropriate response to his comment, he turned back to the students, held up one finger, and challenged them, "Just one of you try it. Just one and I'll whip your ass." He left, but not before making an attempt to reassure me with a vindictive smile. I stood in horrified shock and embarrassment. I had just lost thirteen students. The students said nothing. They stared at me and waited to see what I would do next. I felt angry and stupid and offered a feeble apology. I fumed all the way home.

That night I dreaded ever going back into the classroom again. I contemplated terminating my Peace Corps service and going home. I was sure I could find a justifiable excuse to allow me a graceful exit. It was now the third month of teaching and quarterly grades were due in ten days. All I had managed to teach were two review units. Two review units! My God, I realized looking at their grades. Most of these students couldn't even meet the standards of the previous year's curriculum! How did they manage to pass? I was tempted to flunk them all myself this time around, but what would that accomplish? I looked in dismay at the stack of twenty-five lesson plans I had diligently prepared during the late night hours of the past two months and realized that I would never implement them.

So I switched strategies. That night I drew up a "No More" list. No more colorful visual aids to catch their attention. No more fancy vocabulary and

grammar handouts for them to grab eagerly. No more games and no more prizes. No more school disciplinarian to resolve the ongoing state of classroom crisis, either. My next unit began with the following dialogue.

Teacher: I am angry. I cannot teach because you do not respect me.

Students: No, no, Teacher. Please, Teacher, please.

Teacher: I don't want to teach you. I'm leaving.

Students: No, Teacher, no. Please, Teacher. You see, you don't understand our situation.

Teacher: Well, tell me, just what is your "situation"?

This time the dialogue was theirs to complete and resolve.

Her Students' Perspective

It was Tino and Mando who came and told us that a skinny, sickly white woman had jumped off a bicycle, run into our classroom, and tried to teach them English that morning. Tino and Mando weren't even in our class: They were just sitting there waiting to use the soccer field when she rushed in like the rains. They weren't sure what to say because she looked so strange. Her hair was all falling down, and she wore a dress that looked like an old faded bed covering that one might have bought from a Mauritanian vendor in the used clothing market. We all walked over to Nito's house and found a few more of our classmates sitting out back drinking frothy tea. We decided, even though school hadn't really started yet, that we'd go the next day to see what this new American teacher looked like. Tino and Mando assured us that she was as ugly as a newly hatched, greedy-eyed vulture.

We knew that practically no one would be at school yet. Most students were still on the farms finishing the harvest, and others were still trying to register and pay their fees. The Ministry had changed the admission rules again. All registrations completed at the end of the last year were now declared invalid, and so we had to wait in line, get new photographs, show our papers, and pay fees all over again—either that, or pay some official to put our names on the list, which actually was much easier than completing the registration process. We listened to the radio broadcasts by the Minister at night reminding parents of school and smiled. Everybody knew he sent his children, for good reasons, to the private, elite Portuguese School. Teachers at the public schools never showed up until the third week. Didn't she know that?

As it turned out, we agreed to enter the classroom just when everyone else did. We always say: "Cross the river in a crowd and the crocodile won't eat you." From that first day, she never demanded our respect. She didn't seem to

care if we wore our school jackets or not. She didn't write the teaching summary on the board like our other teachers, and she was always in the classroom before the bell rang. That meant we could never stand up and honor her entrance. She should have known not to enter until after the bell rang. And she never took roll call first, as she should have, and so we continued chatting and doing our homework. Of course, by this time, other students had heard about our white woman teacher and were coming by to look at her and watch our class. We couldn't resist joining in the fun. At times, we believed she was serious, for example when she told the students outside class to leave. But where were they supposed to go?

The area in front of her classroom was the designated student recreation area. Instead of ignoring them and us, she berated them with gestures and scolded us in Portuguese. Her Portuguese wasn't bad, but it sounded so amusing when she said "spoiled brats," you just had to laugh. We laughed even harder every time she said "Peace Corps" because in our Kriolu language "Peace Corps" sounds like "body of fish." We called her the "fish-body teacher" after that.

Classes were interesting because they were so confusing. She kept switching her methods, and we were never sure what to expect next. For a while she insisted that the mind equips itself and a teacher must not interfere in the process. She called it "The Silent Way." After "The Silent Way" came "Total Physical Response." We gave actions to everything and pretended to be desks, pencils, and other classroom articles. We contorted our bodies into their defining characteristics and played "What am I?" Then we role-played imaginary dialogues between, for example, two books fighting to get into a book bag at the same time. One day she taught us the song "In the Jungle." We loved that song and still sing it after school when we walk home. No, you couldn't really call her a consistent person, but we all have our little ways. Even so, "a cracked calabash can still be mended." Obviously, she cared about us because she worked so hard to prepare for class.

Most of our teachers were so busy at home or working a second or third job, they often missed class, and when they did show up, they never prepared anything. It's true that we've already learned more English this quarter than we learned all last year.

We always wanted to do more activities and play new games, but she seemed to think we needed to write. Because we didn't have books, she kept demanding that we copy information down on paper. But Guineans are oral people. We learn by talking; we make discoveries by sharing our experiences; and we help others by listening and contributing to conversations. Our his-

tory is a collective memory, and we are continually passing our knowledge on to others in our speech. She wanted us to raise our hands, one by one, and then talk individually. That to us seemed artificial and disruptive to the story-telling flow of human conversation. Only wolves howl individually.

She confused us even more by saying pointless things with vigor— "Wake up!" "Discover yourselves!"—or asking questions that had no obvious answers: "Why are you here?" or "What are you going to do?" Then she'd wait with such an intent expression on her face that we'd say almost anything to try to please her. We always enjoyed her facial expressions because they foretold what was soon to follow in speech—anger, joy, disappointment, praise, or contentment. She really should have learned by then how to hide and disguise her reactions in order to suit her goals more effectively, but she didn't seem to care. In some ways, she was just like a child.

We just didn't understand why it was our thinking that needed to change, and never hers. She wore a "bad eye" charm around her neck, so we thought she believed in superstition but when we asked her, she said she wore it not because she believed in superstition but to show respect and affirmation for our culture. We asked her if that was why foreigners always wanted to buy our ritual masks and initiation staffs, but she didn't respond. She told us we didn't need World Bank handouts and International Monetary Fund debts. What we needed, she said, was to learn how to grow fish. Was she crazy? We need computers, not fish! Balanta women always know where to find fish. "Teacher," we told her, "you will come and go, but we stay here." How could she understand our culture? She had only seen the rains fall once.

After a while, the novelty wore off, and we got tired of even a white woman's ways. It's hard—waking up at daybreak, doing morning chores, and then going to school for five hours without eating breakfast. Her class was during the last hour and we were as hungry as feral street cats by that time. Some of us lived far from school, and if our step-uncle or older cousin-brother told us to go to the market before school, we had no choice. We were forced to run to her class with only a bellyful of worms because we knew she wouldn't listen to our misfortunes even if we arrived two minutes late. It's true! In America, time is money, but here we don't respect time. Time is just now, nothing more.

It wasn't only that we had responsibilities at home that came before school—sometimes we were sick. If we had malaria, we'd put our heads down and sleep. And if we had "runny belly," we'd just run out of class when the cramping started. The dry season was so hot we faded away like morning song birds. One day she yelled at us. We admit, we weren't cooperating, but people

CROSS-CULTURAL DIALOGUE GLOSSARY OF TERMS

Innovative: New; original; inventive

Premonition: Hunch; feeling; suspicion

Mosque: Temple; a building used for public worship by Muslims.

Catatonic: Appearing to be in a daze or "out of it."

Mollify: Calm down; appease

Apathy: Indifference; lack of interest; boredom

Pristine: Perfect; like new

Woeful: Unhappy; sorrowful

Disparaging: Disapproving; reproachful

Vindictive: Nasty; unkind

Calabash: A round gourd whose hard shell is often used as a utensil.

Impervious: Resistant

Fatalistic: A defeatist attitude assuming that nothing can be done to improve the status quo.

Pedagogy: The art of teaching

are like that. We forgive each other and just go on. "That's life," we'd tell her. "A log as long as it stays in the water will never become a crocodile." Many things we just accepted as natural and impervious to change, but she considered such an attitude "fatalistic."

Finally, she called the school disciplinarian on us. She should have done that much earlier, in our opinion. We played our roles by allowing him to throw out a few students, because we all knew they'd be back as soon as he got some cashew wine money from them. Anyway, that's the right of elders in our culture, and we're taught in the bush school to abide by the established hierarchical roles. We didn't understand why she apologized after he left, and we couldn't believe it when she undermined his authority by apologizing for his "poisonous pedagogy," as she called it. Like a Guinean woman, she certainly had courage.

Today she did something different again. She came in and wrote a dialogue on the board. She asked questions about the dialogue that made us disagree. We had a lively discussion in English and then got into our groups and began designing some resolutions for the problem presented in the dialogue. We always say "When the ants unite their mouths, they can carry an elephant."

We know she'll stay, too. We saw it in her eyes.

BEST COPY AVAILABLE

ON SUNDAY THERE MIGHT BE AMERICANS

By Leslie Simmonds-Ekstrom
RPCV Nigeria

Musa sat up on his mat and he knew he was done with sleep. He strained to see a sign of light beyond the door of his mother's hut. The muscles in his legs were jumping already and he had to stand. He walked to the door and pressed his eye against the crack in the straw. There above the rim of the compound wall he could see a sliver of blue. It was Sunday morning.

Each night the family began their sleep outside, the suffocating heat of day lingering long past sunset. But in the chill Sahara dawn, one by one, they dragged their mats back inside the thick mud walls of the huts, where Musa shivered now though he'd wrapped himself in his blanket. He pulled back one side of the door and looked into the compound. Only his uncle, Old Baba, still lay asleep in the middle of the compound, stretched out like a crane skirting the side of the river, his arms spread like wings and his cracked, spindly toes almost pointed. Old Baba slept soundly whenever he closed his eyes, warmed by the dreams of the cities he'd seen when there had been work on the other side of the desert.

Musa turned back to look at his mother. She lay on her mat with his baby sister, Fatouma, folded into the curve of her body. He knew his mother's dreams. Sometimes when she first woke she called him by another name. Then she would tell him a story about one of his brothers or sisters who'd died of spots, a cough, or a mysterious fever the village doctor couldn't cure. He remembered some of their faces.

He stepped out of the hut, pretending not to notice the other wives of the compound emerging from the doors of their huts, kneeling to light fires where they would cook the morning meal. One or two had gone to the center of the compound to pound millet and, soon after, the thunk of their heavy wooden pestles joined in a rhythm that reverberated through the village. The sound of the pestles made him hungry for porridge, but today he could leave home without food—it was market day. The cars would drive up from the capital city, full of Europeans looking for things to buy. There might be one or two who would let him follow them in the market and be the "go-between" when they wanted to bargain with a merchant for something to buy. Maybe this would be an American. Americans would pay 10 or 20 times what anything was worth, and then they'd give you a tip so foolish and large that you could buy food and a pair of sandals on the same day.

Musa slipped through the forecourt, hoping the other wives wouldn't see him and gossip that his mother never fed him. He stood for a moment in the narrow door of the entrance hut, listening for his name; but he had not been noticed. He pulled the blanket up over his head and walked out into the vil-

For a description of the setting, Niger, see page 28.

lage, staying close to the wall, following it around to the rear where he could face the eastern sky. The sky changed slowly, veiled by a dull brown haze. Rain had fallen only three times this year and the slightest wind stirred the arid earth into the sky, where it stayed.

Musa's family lived in a compound at the back of the village. From where he stood against the wall, he could watch people on their way to the market, treading the wide, worn path that ran through the uncleared bush. They moved almost silently in the early light. He heard the bells of a train of camels before they emerged out of the haze, bringing in salt from the desert. The gray-white slabs of salt hung in rope slings on either side of the camels' humps, bobbing heavily with each long, loose stride. The drivers, seated high above their cargo, swayed forward and back, forward and back. As they came nearer, Musa could hear the clucks of the drivers urging the beasts on and the deep, irritable growl the animals gave in reply. The men might have been half asleep, but they kept their feet pressed against the base of the camels' woolly necks, pushing hard into their flesh to keep them moving forward when they smelled the river and strained to turn towards it.

The women who scurried along the path carried large calabash bowls on their heads and babies tied against their backs. Musa knew the bowls would be laden with roasted groundnuts, dried okra, guinea corn, or locust bean cakes. His mouth watered, although even if he had the money, he wouldn't stop to buy something to eat from them now. They had to hurry. From his village it was only three more kilometers to town, and some of the women might have left their villages two hours before dawn, to arrive early at the market grounds, hoping to get a good place where there would be shade at midday. The Europeans would arrive at any time of day, taking shelter from the dust and heat in the machine-cooled rooms of the Hotel.

He saw a woman he knew on the path and ducked his head into his blanket. She had been a wife in the compound, the second of his father's youngest brother, but she'd quarreled too much so he divorced her, sending her back to her village with all her belongings tied in a bundle on her head. She had been industrious but the other wives had called her greedy, and they were glad when she was gone. He saw her glance up at the compound wall, her neck askew from the weight of a tray of bottles on her head. She could only roll her eyes to take in as much of her former home as there was to see in the wall's flat, cracked surface. When Musa's father had been prosperous, he'd had four wives. Long ago, his mother had been made the "favorite" wife, and Old Baba once told him that she had been the most beautiful.

Musa pressed his back against the wall, let his knees bend and his buttocks slide to a seat on his heels. From here, he would watch the new sun as it rose

above the horizon. When it had come between the earth and the first branch of the gao tree, he would check his mother's hut. If she had not awakened, he would leave without food.

"So you have not yet gone, Ugly One," his mother said to him, seated at a fire near the door of her hut, her eyes squinted with sleep.

"It's still early."

"Baba's goat has milk," she said. "You can have milk if you want it." She held out a small round gourd. Now the wives would say she spoiled him.

"Give mine to the baby." Musa squatted near the fire to feel the heat of the coals. In a few hours the air would be as hot.

"Eat porridge at least." She handed him a bowl full of yesterday's pounded millet. It had not been heated through.

Fatouma, his baby sister, toddled out of the hut on her fat baby's legs, hurrying to sit near him. "Moo-SA," she called. He opened his blanket to set her on his lap and wrapped her up beside him so that only their faces peeked out.

"You look like two morning flowers," his mother said with pleasure, "waiting for the morning sun to open your leaves." Abruptly she lowered her eyes and stirred the fire, poking it too much, fearful of what she had just said. Tempting Allah. (Musa's people believed that if a baby were too beautiful, Allah—their God—would take her.)

"But Fatouma is so ugly," he said, easing his mother's anxiety. "Allah would never want to take such an ugly child." He felt his sister's body warm against his and gave her his porridge. He pulled her closer to him, looking down into her clear, dark eyes. Seeing her brother's face so near, she reached up and touched his chin, twisting up her mouth in the way she knew would always make him laugh. He laughed to please her and pressed his cheek against the soft down on the top of her head.

Musa joined the stream of people on the path that led into town. A group of Bela women, grunting like beasts of burden, came up behind him, pushing past anyone in their way, eager to reach the market and unload the wooden racks they balanced on top of their heads. Each rack held a half-dozen clay jars, but these women, their shoulders deep and muscular as men's, could bear the precarious weight of the load. Their dark skin, black as a cooking pot, already shone with sweat. Musa had to jump out of the path to avoid the tilting racks.

Three Fulani girls, sisters most likely, rode by on donkeys alongside the path. Each wore an identical head cloth, brilliant green and woven with

golden threads—too fine for a bush market. These were girls whose fathers might wear a watch. They laughed and talked too much as they passed the others, who traveled on foot, and one of them looked at Musa, turned her head to stare at him, speaking to him with her eyes. Uneasily, he looked away. This had begun to happen often, even with girls in his own village. He had grown tall for his age, but he was still too young to answer back.

The path ended at the river where the market grounds made up half the town. The Hotel sat on a rise above the river, surrounded by flame trees and high white walls. When he came within sight of the Hotel, his stomach contracted, as it always did, seeing that there were at least a dozen boys milling around, expectant, hovering near the Hotel's gates. These boys were his competition. He was relieved to see no cars were there yet. The road at the post office, by which the cars always came, was quiet and empty. The morning air still felt cool. The sun barely showed through the murky sky.

Musa walked near the group of boys, keeping his distance, cautious of their intensity. Many of these boys were his friends with whom he studied the Koran at the malam's house, but no one wanted competition when the Europeans arrived from the capital city. Like a pack of hunting jackals, each was on his own, working to become a "go-between." Perhaps many Europeans would come today and there would be enough for all of them. If they were lucky, there would be Americans, who always paid more for a "go-between" to bargain for them.

A tall, green car came fast around the corner at the post office, making a dust storm, and the boys ran, frenzied, straight out in its direction. They met it head on and jumped out of its way to run wildly at its sides, back toward the Hotel. Musa joined them, shouting at the European who sat cool and impassive inside the enormous car. The Hotel gate swung open and the guard leaped out from behind the wall. He came after the boys with his cattle whip, beating them away. The leather snapped against Musa's thigh and he swallowed a yelp of pain.

There were six men in the green car. Six opportunities to be the "go-between." They got out of the car, and dropped money into the palm of the guard. The guard followed them so none of the boys could get to them before they entered the Hotel. Musa knew they would have coffee and bread before they went into the market. He tried to see beyond them, to the inside of the Hotel. He had heard stories of the wondrous tables there, covered with crisp, white cloths and spread with sugar and butter that were set out to be eaten at will.

A small gray truck came more hesitantly around the corner, stopped, then turned away from the Hotel and drove directly into the restless throng of animals tethered for sale at the market's outer edge. A man with pumpkin-colored hair and skin speckled like eggs stuck his hands and arms out of the truck, taking photographs, one after another, of the bawling baby camels tied in clusters on the open grounds. The boys left their position at the Hotel gate, tearing toward the gray truck. Musa stayed where he was, rubbing the flesh that still stung from the snap of the guard's whip.

Now a white sedan appeared at the post office road. A French Peugeot. Musa could name the car. He felt the thrill of self-importance, as though he alone possessed secret knowledge of the world outside his village. The Peugeot moved slowly through the crowd into the large open space that separated the market from the Hotel.

Inside the Peugeot, he could see one man, one woman, and their child—a little boy—leaning out the window, whose hair seemed to shine with silver light. Musa touched his own head, pressed his fingers down into his dull black, tightly curled hair. The woman in the car held her child as he stretched out the window. "Cow," the little boy shouted, pointing his finger at a wild-eyed bull rocking its head against the ropes that tied it to a tree. Musa thought he recognized the little boy's word. Was it English? These might be Americans, and the others hadn't heard!

Instead of going through the Hotel gates, this car drove up next to the wall of the Hotel compound. The swarm of boys ran back to the Peugeot, and the guard came at them again with the whip, cursing their mothers because he stumbled and nearly fell. The man locked the car and walked with his wife and child toward the market, the guard hovering around them until they had gone too far from the Hotel. Musa ran with the pack, circling the couple to offer them help with bargaining in the market.

"Leave us alone," the man shouted in the boys' own language. "We don't need you to be our go-betweens," he bellowed, his white man's accent falling hard on the wrong syllables. But none of the boys wanted to be the first to give up. "Get away from us!" He raised his arm threateningly. The boys moved back, more amused than afraid. Many Europeans who came up to the market were like that. They wanted to be on their own and wouldn't ask for help even if you followed them around all day.

One of the boys sent up a shout and the rest of them turned like a herd of sheep and stampeded toward the Hotel, bursting into the dust of another car. Musa watched them go and turned to look toward the market. He could already see a shimmering mirage hanging above the market stalls. The heat of

the day had already begun. The sky had cleared and the sun was eating the air. This might not be the Sunday he had hoped for. He should have taken some porridge.

The young couple were walking into the cattle lot, moving cautiously around the nervous long-horned animals. Their little boy pointed his finger again and again, twisting in his father's arms, excited, his eyes wide. The woman stopped to watch a Tuareg man paint yellow lines on the backs of bulls, to identify them and mark them for sale. Her husband placed the boy on his shoulders, spoke a few words to her, and he left her. She was alone. Musa's legs moved before his mind had made its plan.

The woman walked briskly into the marketplace without the usual hesitation of a European. She seemed at ease in the noise and clutter of an African market.

"Gud marn-ning Madame," Musa said, the only English he knew, speaking the words in a lilting tone that he hoped sounded friendly. He alternately galloped and tiptoed as he spoke, trying to maintain a strategic position at her side. The woman ignored his greeting, gave him a look of impatience, and made her way through the crowd, heading into the center of the market.

He watched her go. She was tall and slender as a young girl, with her hair yellow and straight as millet stalks. She wore pants the same as her husband's—washed-out blue and tight as skin. The shirt she wore was no finer than those he'd seen on boys coming back from the capital city. How strange it seemed. These people would spend on a bottle of beer what a man in his village couldn't earn in a day's work, yet they spent no money on the clothes they wore, and the women dressed as plain as the men. He glanced down at her shoes. With sudden excitement he almost turned to shout at one of his friends. She was from the U.S.A.! The white cloth shoes she wore had a bright blue symbol on both sides, shaped like the blade of a butcher's knife, curved back at the end. Only Americans wore those shoes.

The American woman stopped at the stall of a Hausa merchant and knelt down to examine a pile of his painted glass beads. The merchant ceremoniously opened a box to show her more beads, then another, and when she didn't react, another and another, making grand movements with his arms, like a storyteller, pouring out the beads on the mat where he sat on the ground. The beads formed little pools of color all around him. He thrust his hand under her face to show her a necklace, which seemed to irritate her, and she stood up to move on, the merchant shouting at her to come back and buy something—look at the mess he'd made for her.

Musa followed her, staying close, guarding his claim, pretending he'd been hired. They were walking through the lot where pottery was sold. Musa following noiselessly on her heels, when the woman stopped suddenly. She stepped aside, out of the path that separated the grain pots from the water jars, and stood there waiting, her back to him. Musa froze. He turned around and walked the other way. Then she stepped back into the path and continued in the direction she'd been going. He turned again to follow her. After a few more minutes she whipped around and looked him straight in the eye. Musa lowered his head and passed her, as though on his way to some purpose. She walked off in the opposite direction, disappearing into the dense, noisy crowd.

Musa maintained this pretense for only a minute, and then spun on his heels and darted after her into the rows of fragile clay containers. He craned his neck to find the American woman, then anxiously looked down to watch his feet, taking small, careful steps between the pots and jars, avoiding the disaster of debt he couldn't pay if he were to break any of them.

The American woman was not far away. He saw her. No other boy had found her! But he jumped too quickly into the next narrow path, and his foot hit the top of a long-necked water jar. It fell over on its side. He heard an old woman screaming at him. She had a shrill, toothless voice that made people turn around and look. Musa stopped in the path, wishing he'd never left his mother's hut.

The old woman stood up, shaking her hands at him, imploring Allah to strike down this dangerous boy. She lifted the jar to show a gathering group of market women the damage that had been done. Miraculously, the jar came up off the ground in one perfect piece. The cackling old voice stopped in surprise. Musa lifted himself into the air and galloped down the path in search of his American.

She had stopped in a path that wove through a field of enameled tin-ware. There were dozens of bowls, pots, cups, and trays displayed on the ground, brightening the hard-baked dirt with their painted fruits and flowers. Among the tin ware, a half-dozen Bela girls stood in front of his American woman. They giggled and pressed against each other, holding their henna-dyed fingertips delicately over their mouths. The girls were dressed the same, wrapped in indigo cloth that left some if its inky color on their skin. Plastic rings and beads covered the girls' heads, woven into the thin, intricate braids they wore hanging down stiffly on all sides. They smelled of honey.

One of the Bela girls wanted to sell the American woman a bracelet, and a small crowd formed to watch. The woman was interested in the bracelet, but she couldn't understand what they were saying about the price. Now she would need him to be the go-between. Musa spoke up in careful French. "How much would you like to pay, Madam?"

"Five hundred francs," she answered.

Musa addressed the girls in their own language. The people of his village looked down on the Belas, whom they considered coarse and low, but one of the girls had large, soft eyes, gentle as a calf's and full of words. She turned from Musa's glance and lowered her eyes to the ground. He was distracted by his need to look longer at this shy Bela girl.

"The white woman will pay five hundred," he said. The Bela girls rolled their eyes and giggled; they titled their heads and whispered. They loved the crowd and were taking their time. "Five hundred," Musa repeated, almost inaudibly. His mouth felt full of dust and he longed for a drink from the river.

At last one of them answered him, holding her fingertips over her mouth like a little red-orange cage, feigning modesty. "Not less than seven hundred and fifty," she said firmly.

Musa looked up at the woman. "They want one thousand francs, but I'm sure I can help you. I will tell them seven hundred and fifty."

She listened to him and repeated the amount he would offer. He nodded. "All right," she said. "Good."

"She has agreed to pay seven hundred and fifty," Musa said. The girls squealed and leaned on each other in a haphazard circle. They studied Musa, flashing their eyes at him. Bold girls. He had to look away from them, but his eyes darted irresistibly back to the shy one, who was watching him, too, her head down, stealing a glance sideways.

The American woman counted out the coins, took the bracelet, and slipped it on her arm. The golden white brass lost some of its radiance against her pale skin. But she seemed pleased. As she walked away from the Bela girls, she was smiling. And he had helped her! He looked around to see if anyone noticed, staying close to her, making helpful comments. Which she seemed to ignore.

Suddenly Musa saw Aliyu. Sly Aliyu with the angel face had seen Musa's American.

"Bonjour, Madame," sang Aliyu, and held out both his hands, filled with rough clay beads. "My mother made these," he said in French.

The liar! "You mother eats with hyenas," Musa muttered, his head turned away. If his American understood what he'd said, she might disapprove.

Aliyu ignored the insult and looked up appealingly at the woman. "My mother made them yesterday in our village."

"How much?" she asked. She spoke directly to Aliyu, ignoring Musa as her go-between.

"Seven hundred and fifty francs," smiled Aliyu.

The woman was furious. "Your mother eats with the hyenas!" she snapped at Aliyu with the angel face, and Musa staggered back and forth, holding his stomach, shrieking with laughter. This was *his* American!

She turned her back to Aliyu and walked away. Musa followed, suppressing his triumph for the business at hand. He could see that her shirt was wet and stuck to her back; she would be done with the market now. If she gave him twenty-five francs as a tip, he would buy rice and sauce. If she gave him fifty, he would buy rice and sauce with meat. Today he would have meat.

She took off the heavy Bela bracelet and put it in the bag that hung over her shoulder. She looked at her watch, lifting her hand to shield her eyes from the glare of the sun. "It's too hot." She looked at him now, spoke directly to him, using his own language. He held his breath. "I will eat in the Hotel. Then I want to go back into the market. Can you help me buy a Tuareg ring?"

"Yes," he said, trying to appear serious and mature.

"I will be back soon." She walked away then, heading for the Hotel. She took out a cloth and wiped her face. She did not take out any money.

Musa followed her to the Hotel, taking no chances. He would wait there until she came out again with his tip. Somewhere in the shade on the other side of the wall, he could hear the guard sleeping noisily. One half of the double gate stood open and Musa looked inside, all the way to the wide glass doors of the Hotel. He watched the woman disappear behind one shining panel of glass and for a moment he saw his own reflection—an almost beautiful, too-thin boy in rumpled khaki shorts and a tee-shirt that hung awry at the bottom. He thought again of the Bela girl. He imagined himself a young man coming back from the capital city, bringing her a gift the likes of which she would never see in this bush market. By then he would be living in "the hut of the unmarried sons." He would wear new creased pants and a shirt as crisp and white as the Hotel tablecloths.

He looked into the sky to judge the time. It was midday. The sun seemed to have ridden on wings that were closing down around him, suffocating him. He felt his head grow light, as though it would separate from his body. Other boys who had followed a European in the market might already be paid their tip by now, sitting at a food stall under a thatched roof, eating rice and sauce. Rice and sauce. He would be satisfied with stale porridge. Musa slid down into the thin shade against the wall and set his swelling head against his knees, wondering why Allah had made the world so unevenly, so unjustly.

He woke at the sound of a car's engine. He opened his eyes to see that the sun had left the top of the sky. He had slept too long. Shadows dropped from the trees around the market grounds. He looked out behind the Hotel where the afternoon sun made a hundred thousand mirrors dance on the surface of the river. Boys his age, some of them naked, dived in and rose up through the cool, sparkling water, rolling and turning on the surface like hippos. He would join them soon.

He heard the creak of dry hinges and looked over to see the guard opening the Hotel gate. The guard saw Musa and slashed the air with his whip. Then he bowed absurdly low as the tall green car drove out through the gate. Large black letters marked the car: "RANGE ROVER." Who had followed the white men in the Range Rover? Which of his friends there in the river had received more than twenty-five francs?

The sound of laughter came from behind the wall, a child's. The little boy with the silver hair ran out through the gate and turned to look behind him, bending his legs with his hands on his knees, as though to brace for a run. Musa's American woman walked out after him, let her son run a few paces, then grabbed him up in her arms. The husband walked out after her and held out his hand to tip the guard. Musa heard the sound of more than one coin.

The husband took the little boy and walked to the car. The American woman followed behind, taking a cloth out of her bag and tying it around her hair. The guard bowed and smiled, leaning toward her, his brown teeth coming too close to her face, and she hurried past him.

Musa stood up. The woman did not see him, and took quick steps along the wall toward the white Peugeot. She opened the car door, got inside, and rolled down the window. Now he realized that she was not going to go back into the market.

The car moved slowly towards Musa, passing the guard, who doffed his dirty hat and bowed again. When the car stopped in its backward path, the American woman twisted her head around to take a last look at the market.

"Oh," she called, seeing Musa there. "I forgot about you." The Peugeot turned its wheels and sped away from the wall, making a long dust cloud that flared wider and higher at the post office road.

Musa looked out again behind the Hotel. A herdsman was forcing his cattle into the river, smacking their hindquarters with a strip of curled hide to get them across the shallow water. Musa's friends stopped their play to whoop at the timid cows. He decided not to join them. He could swim just as well farther down the river, near his village. Then he started his long walk home.

"There you are, Ugly One," his mother said. "It's late. What did you do in the market all day?"

"I helped a woman from the capital city. An American. She wanted to buy a Bela girl's bracelet."

"You bargained with a Bela?"

"Yes, But only for her. My American."

"And did she give you something for your work?"

"Two hundred francs."

"So much!"

"I bought you a fine new water jar. And red bracelets for Fatouma."

"Did you eat in the market?"

"I ate rice and meat. I ate so much meat I can barely move."

"But you are moving very well, I see. You can't eat a little more?"

"Maybe a little porridge. A little."

His mother filled his bowl to brimming with pounded millet. It was fresh and hot. He breathed in the steam as it rose to his face, clearing his head of the market dust.

"So where is our new water jar?" she asked. "The old one is as frail as Baba's bones."

"It was too big. I had to leave it in town."

"With Fatouma's bracelets?"

"Yes. I'll get them next week."

"You will try again next week?"

"American people come every Sunday," he said, as he stretched out his legs to make a place for Fatouma.

ON SUNDAY...

GLOSSARY OF TERMS

Compound: A small walled village containing individual mud huts where Nigerien families in rural areas often live.

Go-betweens: In Niger and other parts of rural African, these are often young boys who help tourists barter for produce, crafts, or the work of artisans selling their wares at large native markets.

Calabash bowls: Gourds of various shapes and sizes that are cut in half, scraped out, and used as bowls or cups.

"Ugly One": A term of endearment the Musa's mother uses to refer to him. This originates from the Muslim belief that Allah will take away those who are too beautiful.

"Bela women": Women from the nomadic tribe named Bela. Women and girls from this tribe often bring produce and crafts to sell at Sunday village markets.

"Fulani girls": Girls from the nomadic tribe named Fulani. Women and girls from this tribe often bring produce and crafts to sell at Sunday village markets.

Ploy: Trick

"Henna-dyed fingertips": Fingertips that are dyed a reddish-brown, a custom for young girls of the Bela tribe.

BEST COPY AVAILABLE

No Easy Answers

Fetching water in the ink-black night and looking up the hill at our small hut, light from the lantern inside splitting the bamboo-thatched walls, I would think of the spiritual wealth of Maimafu and the material wealth of America: Can a community reach a balance of material wealth and spiritual wealth? Why do these two societies exhibit so much of one and not much of the other? Do those two ends interfere with each other? How much spiritual wealth can we have? How much material wealth do we need? How has the world evolved so that some people own mansions and others lack shoes? How many people have love in their souls but diseased water in their drinking cups?

From "A Single Lucid Moment"

BEST COPY AVAILABLE

Ilunga's Harvest

By Mike Tidwell
RPCV Congo

"My wife has left me, and I've got to harvest my pond," Chief Ilunga said. It was two o'clock on a Sunday afternoon and he was breathing hard. He had just walked the five miles from his village of Ntita Kalambayi to my house in Lulenga. He had walked quickly, stopping only once to drink *tshitshampa* with friends along the way. Now his speech was excited, full of the fast cadence of personal crisis. "My wife has left me, and I've got to harvest my pond. I've got to harvest it tomorrow and use the money to get her back."

It was a dowry dispute. Ilunga's father-in-law claimed Ilunga still owed thirty dollars in bridewealth from the marriage to his daughter five years earlier. To emphasize the point, he had ordered his daughter home to their village thirty miles away. She had obeyed, taking with her all the children. Now Ilunga was humiliated and alone, with no one to cook his food or wash his clothes. He needed money fast.

The development was something of a blow to me, too. Never had I expected the first fruits of my extension work to go toward something as inglorious as a runaway wife. But that's what the Fates had snipped off. I told Ilunga I would be at his pond the next morning to help with the harvest.

Ilunga's wife had picked a bad time to leave him. His pond was in its fifth moon of production, one month short of the gestation period best for harvesting. Still, after only five months, things looked good. Ilunga had fed his fish like a man possessed, and as far as we could tell a considerable bounty waited below.

Part of the pond's success was due to a strategy I had developed not long after I had arrived in Kalambayi. The plan was simple: get Ilunga and the other farmers to feed their fish with the same intensity they fed me fufu, and they would surely raise some of the biggest tilapia ever recorded.

"Imagine a fish is like an important visitor who has traveled over mountains and through rivers to see you," I had told Ilunga after he finished his pond. "If, when you set a meal down in front of that visitor, he finishes all the food in two or thee minutes and then stares back at you from across the table, how do you feel?"

He grimaced. "Terrible," he said. "The visitor is still hungry. He should always be given more food than he can eat. He shouldn't be able to finish it. That's how you know he's full."

For a description of the setting, see page 16

"Exactly," I said.

Exactly. Every day for five months, Ilunga dumped more food into his pond than his fish could possibly eat. He covered the surface with sweet

potato leaves and manioc leaves and papaya leaves, and the fish poked and chewed and started to grow.

Helping things out was an unexpected gift. Two months after we stocked the pond, an official of the United Nations Children's Fund in Mbuji Mayi donated two sturdy wheelbarrows to the Kalambayi fish project. The wheelbarrows were blue with "UNICEF" painted neatly on the sides in white. When I called all the farmers together to present the tools, the shiny steel basins and rubber tires inspired a great amount of whistling and head-shaking. I felt as if I had just delivered two mint-condition Mack trucks. The men ran their hands along the rims and grew dizzy contemplating the wealth the tools might bring. Using the village of Kabala as a dividing point, the farmers split up into two committees representing the upper and lower stretches of the Lubilashi River. After establishing rules for their use, the men took possession of the wheelbarrows.

Ilunga, as much as anyone, parlayed the UNICEF largess into bigger fish. He used the upper Kalambayi wheelbarrow to gather leaves and termites for fish food. To fill his pond's stick compost bins he went most Thursdays to the weekly outdoor market in Ntita Konyukua. There, he used the wheelbarrow to collect manioc peels and fruit rinds and the other rubbish village markets leave scattered about the ground. These materials rot quickly in pond water, stimulating a plankton growth essential for intensive tilapia culture. But to get the goods, Ilunga had to swallow his pride. He had to hunt through the crowd of marketers and bend over and compete with hungry dogs and goats and chickens along the ground. It was something of a spectacle. Ilunga was thirty years old and the chief of a village—and he was shooing away goats to get at banana peels in the marketplace dirt. People started to talk. After a while, one of Ilunga's brothers tried to dissuade him from the practice.

"You're embarrassing yourself," he said. "The pond isn't worth this."

But Ilunga didn't listen, just as he hadn't listened back in the beginning when I told him he was building the pond so large it might kill him. He kept going to the market. Stares and whispers didn't stop him.

Most amazing was the fact that Ilunga was doing all this work in addition to tending his fields every day like everyone else. He was squeezing two jobs from the daily fuel of protein-deficient fufu. Eventually it started to show. I walked to his house one afternoon and found him outside, fast asleep in the coddling embrace of the UNICEF wheelbarrow. He had lined the basin with a burlap sack and reposed himself, his arms and legs drooping over the edges. From the trail fifty feet away, I watched. The imagery was potent, almost unbearable with its themes of hope and struggle and want all bound up in

that exhausted face, those closed eyes, those dirty black limbs hanging down to the ground.

God, how I had set Ilunga's soul ablaze with my talk of rising out of poverty, of beating back the worst aspects of village life with a few fish ponds. He had listened to me and followed every line of advice and now he lay knocked out in the hold of the donated wheelbarrow. Deciding it would be criminal to wake him, I walked away, praying like hell that all the promises I had made were true.

And now we would find out. It was time for the denouement: the harvest. Five months had passed since Ilunga's wife had left him, and we would soon discover what had been happening all this time under the pond's surface. I was anxious because, in a way, owning a fishpond is like owning a lottery ticket. Unlike corn, which you can watch as it grows, or, say, chickens, which you can weigh as they get big, there is no way to positively assess the progress of a pond until you harvest it. The fish are under the water, so you can't count them or get a good look at them. You just have to work and wait. You hang on to your lottery ticket and wait for the drawing, never sure what number will come up until you drain the pond.

Ilunga and I had a pretty good idea his fish were big, of course. God knows they had been given enough to eat. We also had seen lots of offspring along the pond's edges. But the water was now so well fertilized and pea-green with plankton that neither of us had seen a fish in nearly two months. (Ilunga had refused to eat any fish in order to maximize the harvest.) We knew the tilapia were there but how many exactly? How big? And what about the birds? How many fish had the thieving kingfishers taken? We would soon know all the answers. An unacknowledged, icy fear ran through both of us as we agreed that Sunday afternoon at my house to harvest his pond the next day.

It was just past 6 a.m. when I arrived for the harvest. Ilunga and his brother Tshibamba were calling and waving their arms as I moved down the valley slope towards the pond. "Michael, Michael. Come quickly. Hurry Michael." I had driven my motorcycle to Ilunga's house in the predawn dark, using my headlight along the way. Now as I finished the last of the twenty-minute walk to the valley floor, the sky was breaking blue and a crazy montage of pink and silver clouds lay woven on the horizon. The morning beauty was shattered, however, by the cries of the men waiting for me at the pond. They were yelling something I didn't want to hear. It was something my mind wouldn't accept.

"There are no fish, Michael," they said. "Hurry. The fish aren't here."

I reached the pond and cast an incredulous stare into the water. They were right. There were no fish. The men had spent most of the night digging out a vertical section of the lower dike and slowly draining the water until there now remained only a muddy, five-by-five pool in the lower-most corner of the pond. The pool was about six inches deep. And it was empty.

Tshibamba was screaming, running along the dikes and pointing an accusing finger at the pond bottom. "Where are the fish?"

Ilunga was past the yelling stage. He gazed at the shallow pool, his face sleepy and creased, and said nothing. He was a wreck; forlorn and defeated as the pond scarecrow ten feet to his left with its straw limbs akimbo and its head splotched with bird excrement.

"Wait a minute," I said to the men, suddenly spotting something at one end of the pool. "Look!"

I pointed to a fan-shaped object sticking out of the water and looking a lot like a dorsal fin. We all looked. It moved. A fish. Before we could celebrate, other fins appeared throughout the pool, dozens of them, hundreds. The pond water, which had continued all the while to flow out through a net placed over the cut dike, had suddenly reached a depth lower than the vertical height of the bottom-hugging fish. The fish had been hiding under the muddy water and were revealed only at the last moment and all at the same time, a phenomenon of harvesting we eventually became nervously accustomed to in Kalambayi. Ilunga's fish—big, medium, and small—had been corralled by the dropping water into the small pool where they waited like scaly cattle. They looked stupid and restless. "Yeah, now what?" they seemed to ask.

Ilunga showed them. He threw off his shirt and made a quick banzai charge into the congested fray, his arms set to scoop up hard-won booty. There ensued an explosion of jumping fish, and Ilunga absorbed the rat-tat-tat of a thousand mud dots from his feet to his face. By the time his hands reached the pool, the fish had scattered everywhere into the surrounding mud like thinking atoms suddenly released from some central, binding force. Ilunga raised his empty hands. He looked up at us—his face covered with mud dots, his feet sinking into the pond-bottom gook—and flashed a wide smile. The harvest had begun.

"The small ones," I yelled, hurriedly discarding my shirt and shoes. "Get the small fish first to restock with."

I jumped into the pond and, like Ilunga, was immediately pelted with mud. Two more of Ilunga's brothers had arrived by then, and together, five strong,

we gave battle with tenacity of warriors waging *jihad*. We chased the flapping, flopping, fleeing fish through the pond bottom sludge. When we caught them, we stepped on them and throttled them and herded them into buckets. Ilunga took charge of capturing and counting three hundred thumb-sized stocking fish and putting them in the small holding pond. The rest of us collected the other fish, segregating the original stockers, which were now hand-sized, from the multitudinous offspring. The work was dirty and sloppy and hypnotically fun.

So engrossed was I in the harvest, in fact, that I barely noticed the tops of the pond dikes were growing crowded with onlookers. By the time we finished capturing all the fish, people had surrounded the square pond bottom like spectators around a boxing ring. A quarter of the men, women, and children in the village had come to see the harvest. I was impressed by their show of support for Ilunga's work.

Ilunga ordered the crowd to clear back from a spot on the upper dike. Filthy like pigs, we carried the fish out of the pond in four large buckets and set them down at the clearing. We rinsed them off with canal water and began weighing them with a small hand-held scale I had brought. The total came to forty-four kilos. It was an excellent harvest. After only five months, Ilunga had coaxed three hundred tilapia fingerlings into forty-four kilos of valuable protein. It was enough to bring his wife home and then some.

Whistling and laughing, I grabbed Ilunga by the shoulders and shook him and told him what a great harvest it was. I had expected a lot of fish, but not this many. It was marvelous, I told him, simply marvelous. He smiled and agreed. But he wasn't nearly as happy as he should have been. Something was wrong. His eyes telegraphed fear.

Tshibamba made the first move.

"Go get some leaves from that banana tree over there," he told a child standing on the pond bank.

When the child returned, Tshibamba scooped about a dozen fish onto one of the leaves and wrapped them up.

"I'm going to take these up to the house," he said to Ilunga. "It's been a while since the children have had fresh fish."

"Yes, yes," Ilunga said. "Take some."

"I'll have a little too," said Kazadi, Ilunga's youngest brother, reaching into the bucket.

"Go ahead. Take what you need."

Then a third brother stepped forward. Then a fourth. Then other villagers. My stomach sank.

It was suddenly all clear—the crowd, the well-wishers, the brothers of Ilunga who had never even seen the pond until that morning. They had come to divide up the harvest. A cultural imperative was playing itself out. It was time for Ilunga to share his wealth. He stood by the buckets and started placing fish in the hands of every relative and friend who stepped forth. He was just giving the harvest away.

There was no trace of anger on his face as he did it, either. Nor was there a suggestion of duty or obligation. It was less precise than that. This was Ilunga's village, and he had a sudden surplus and so he shared it. It just happened. It was automatic. But the disappointment was there, weighing down on the corners of his eyes. He needed the fish. Getting his wife back had depended on them.

Caked in mud, I sat on the grassy bank and watched an entire bucket of tilapia disappear. Fury and frustration crashed through me with the force of a booming waterfall. All that work. All my visits. All the digging and battling kingfishers. All for what? For this? For a twenty-minute-free-for-all give-away? Didn't these people realize the ponds were different? Ilunga had worked hard to produce this harvest. He had tried to get ahead. Where were they when he dug his pond? Where were they when he heaved and hoed and dislodged from the earth 4,000 cubic feet of dirt?

I knew the answer. They had been laughing. They had been whispering among themselves that Ilunga was wasting his time, that moving so much dirt with a shovel was pure lunacy. And they laughed even harder when they saw him bending over to pick up fruit rinds in the marketplace in competition with goats and dogs. But they weren't laughing now. Ilunga had proved them wrong. He had raised more fish than any of them had seen in their lives, and now they were taking the spoils.

The fish continued to disappear, and I began bursting with a desire to intervene. I wanted to ask Ilunga what the hell he was doing and to tell him to stop it. I wanted to turn over the bucket already emptied of fish and stand on it and shoo everyone away like I had shooed Mutoba Muenyi those first few times she came to my door. "Giving is virtuous and all that," I wanted to tell the crowd. "But this is different. These are Ilunga's fish. They're his. Leave them alone. He needs them."

But I said nothing. I summoned every ounce of self-restraint in my body and remained silent. This was something between Ilunga and his village. My job was to teach them how to raise fish. I had done my job. What he did

with the fish afterward really was none of my business. Even so, I didn't have to watch. I went over to the canal and washed up. Ilunga was well into the second bucket when I told him I was leaving.

"Wait," he said. "Here."

He thrust into my hands a large bundle of fish.

Oh no, I thought. Not me. I'm not going to be part of this gouging. I tried to hand the bundle back.

"But these fish are for you," he said. "You've taught me how to raise fish, and this is to say thank you."

"No, Ilunga. This is your harvest. You earned it. You keep it."

He gave me a wounded look, as if I had just spit in his face, and suddenly I wanted to scream and kick and smash things. I couldn't refuse his offer without devastating him. I took the fish and headed up the hill, feeling like a parasite.

"Wait for me at the house," he said as I walked away.

It was 8:30 when I reached the village and stretched out, dizzy with disappointment, on a reed mat next to Ilunga's house. He arrived about thirty minutes later with his sister Ngala who had helped at the harvest. Both of their faces look drained from the great hemorrhaging they had just gone through. Without even the benefit of loaves of bread, they had fed a mass of about fifty villagers, and now Ngala carried all that was left of one tin basin. I estimated there were about twenty-five kilos. To my dismay, though, Ilunga wasn't finished. He scooped out another couple of kilos to give to older relatives who hadn't made it to the pond. Then he sent Ngala off to the market in Lulenga with roughly twenty-three kilos of fish, barely half the harvest total.

At the going market price of 100 zaires a kilo, Ilunga stood to make 2,300 zaires ($23). It was far short of what he needed to get his wife back. Far short, in fact, of anything I could expect village men to accept as fair return for months of punishing shovel work and more months of maniacal feeding. The problem wasn't the technology. Ilunga had produced forty-four kilos of fish in one pond in five months. That was outstanding. The problem, rather, was one of generosity. It was a habit of sharing so entrenched in the culture that it made me look to the project's future with foreboding. What incentive did men like Ilunga have to improve their lives—through fish culture or any other means—if so much of the gain immediately melted into a hundred empty hands? Why work harder? Why develop? Better just to farm enough to eat. Better to stay poor like all the rest.

After Ilunga's sister left for the market, I couldn't hold my tongue any longer. We were alone at his house.

"I can't believe you gave away all those fish, Ilunga. Why did you even bother digging a pond if all you were going to do with the harvest was give it away?"

He knew I was upset, and he didn't want to talk about it.

"Why did you dig a pond?" I repeated.

"You know why," he said. "To get more money. To help my family."

"So how can you help your family if you give away half the fish?"

"But there's still a lot left," he said. "You act like I gave them all away."

I suddenly realized he was about ten times less upset by what happened than I was. My frustration doubled.

"What do you mean there's still a lot left? There's not enough to get your wife back, is there? You gave away too much for that. Your pond hasn't done you much good, and I guess I've wasted my time working with you."

The last sentence really annoyed him.

"Look," he said, "what could I have done? After I drained my pond, I had hundreds and hundreds of fish. There were four buckets full. You saw them. If my brother comes and asks for ten fish, can I say no? For ten fish? That's crazy. I can't refuse."

"No, it's not crazy, Ilunga. You have six brothers and ten uncles and fifty cousins. And then there are all the other villagers. You're right. Ten fish aren't very many. But when you give ten to everyone you have little left for yourself."

"So what would you have done?" he asked me. "Would you have refused fish to all those people?"

"Yes," I said and I meant it.

"You mean you would have taken all the fish and walked past all those people and children and gone up to the house and locked the door."

"Don't say it like that," I said. "You could have explained to them that the pond was your way of making money, that the harvest was for your wife."

"They already know I need my wife," he said. "And they know I'll get her back somehow."

"Yeah, how? You were counting on the harvest to do that and now it's over. You gave away too much, Ilunga. You can't keep doing this. You can't feed the whole village by yourself. It's impossible. You have to feed your own

children and take care of your own immediate family. Let your brothers worry about their families. Let them dig ponds if they want to. You've got to stop giving away your harvests."

Thus spoke Michael, the agent of change, the man whose job it was to try to rewrite the society's molecular code. Sharing fufu and produce and other possessions was one thing. With time, I had come around to the habit myself, seen its virtuosity. But the ponds were different, and I had assumed the farmers realized that. Raising fish was meant to create surplus wealth; to carry the farmers and their immediate families to a level where they had more for themselves—better clothes, extra income. That was the incentive upon which the project was built. It was the whole reason I was there.

So when Ilunga harvested his pond that early morning and started giving away the fish, I wanted to retreat. I wanted to renounce my conversion to the local system and move back to the old impulse I had arrived with, the one that had me eating secret, solitary meals and guarding my things in the self-interested way prized by my society.

"Stop the giving"—that was the real, the final, message I wanted to bring along to Ilunga and the other fish farmers. "Stop the giving and the community-oriented attitude and you can escape the worst ravages of poverty. Build a pond and make it yours. And when you harvest it, don't give away all the fish. Forget, for now, the bigger society. Forget the extended family. Step back and start thinking like self-enriching entrepreneurs, like good little capitalists."

But Ilunga didn't fit the plan. Nor did any of the other farmers who harvested after him. "If my brother comes and asks for ten fish, can I say no?" he had asked. His logic was stronger than it seemed. Like everyone else in Kalambayi, Ilunga needed badly the help fish culture could provide. What he didn't need, however, were lessons on how to stay alive. And that, I eventually grew to understand, was what all the sharing was really about.

It was a survival strategy; an unwritten agreement by the group that no one would be allowed to fall off the societal boat no matter how low provision ran on board. No matter how bad the roads became or how much the national economy constricted, sharing and mutual aide meant everyone in each village stayed afloat. If a beggar, like Mutoba Muenyi came to your house in the predawn darkness, you gave her food. If you harvested a pond and fifty malnourished relatives showed up, you shared what you had. Then you made the most of what was left. If it was $23, that was okay. It was still a lot of money in a country where the average annual income is $170 and falling. It might not pay off a marriage debt, but $23 satisfied other basic needs.

In the end, despite my fears, sharing didn't destroy the fish project. Farmers went on building and harvesting ponds, giving away twenty to fifty percent of their fish, and selling the rest to earn money for their wives and their children. It was a process I simply couldn't change and eventually I stopped trying.

And perhaps it was just as well Ilunga and the others weren't in a hurry to become the kind of producers I wanted them to be. They might develop along Western lines with time, but why push them? The local system worked. Everyone was taken care of. Everyone did stay afloat. Besides, there were already plenty of myopic, self-enriching producers in the world—entrepreneurs and businesses guided by the sole principle of increasing their own wealth above all else. So many were there in fact that the planetary boat, battered by breakneck production and consumption, was in ever-increasing danger of sinking, taking with it the ultimate extended family: the species. There seemed to be no survival strategy at work for the planet as a whole as there was for this small patch of Africa; no thread of broader community interest ensured against total collapse. Indeed, sitting in my lamplit, cotton warehouse at night, listening to growing reports of global environmental degradation over my short-wave radio, the thought occurred to me more than once that, in several important respects, Kalambayi needed far less instruction from the West than the other way around.

At the moment, however, no one needed anything as much as Ilunga needed his wife. He had given away nearly half his fish and now the opportunity had all but vanished. I stopped back by his house after the market closed in Lulenga and watched him count the money from the harvest: 2,000 zaires. Even less than I thought. I reached into my pocket and pulled out all I had, 200 zaires. I handed it to him. He was still short.

"What are you going to do?"

"I don't know," he said, "I've got to think about it."

Three days later on my way to Tshipanzula, I pulled up to Ilunga's house to see what solution he had come up with. I was surprised when he wasn't there and his neighbors said he has gone to Baluba Shankadi, his wife's tribe.

Another week went by before I saw Ilunga again. It was in the market in Ntita Konyukua and he was standing under a mimosa tree, gesturing and talking with two other fish farmers. As I made my way through the crowd of marketers, getting closer, I saw Ilunga's wife standing behind him, carrying their youngest child.

"How?" I asked when I reached him, shaking his hand, delighted by the sight of mother and child: "How did you do it?"

At first he didn't answer. He talked instead about his pond, telling me he had returned the day before and now was trying to track down the UNICEF wheelbarrow to start feeding the fish again.

"But your wife," I said.

"Well, I really don't know how I did it. After you left my house that day I still needed eight hundred zaires. One of my brothers gave me a hundred, but it still wasn't enough. I tried, but I couldn't come up with the rest of the money, so I decided to leave with what I had. I walked for two days and reached my wife's village and handed the money to my father-in-law. He counted it and told me I was short. I told him I knew I was but that I didn't have any more. Then I knew there was going to be a big argument."

"Was there?"

"No. That's the really strange part. He told me to sit down, and his wife brought out some fufu and we ate. Then it got dark and we went inside to sleep. I still hadn't seen my wife. The next morning, my father-in-law called me outside. Then he called my wife and my sons from another house. We were all standing in the middle of the compound, wondering what to do. Then he just told us to leave.

"That's it?" I said. "It's over?"

"He told me yes, that I could go home. I didn't think I understood him correctly, so I asked him if he was sure he didn't want any more money."

"No, you've done enough," he said. "Go back to your village."

"I was afraid to say anything else. I put my wife and my sons in front of me and we started walking away before he could change his mind."

Ilunga's Harvest
Glossary of Terms

Tilapia: The type of fish Ilunga raised in his pond

Manioc: A plant grown in the tropics

Parlay: To increase into something of greater value

Largess: Gift

Plankton: The minute animal and plant life of a body of water

Denouement: Grand finale; conclusion; culmination

Montage: Mosaic; mixture

Incredulous: Disbelieving

Booty: Treasure; prize; reward

Ensued: Followed

Cultural imperative: Something a particular culture requires and expects to be done.

Gouging: Extortion

Myopic: Narrow-minded

About the Setting

Liberia, West Africa

"The Talking Goat" is based on an African folktale recounted by John Acree, a Peace Corps Volunteer serving in Liberia. Located on the tropical coast of West Africa between Sierra Leone and the Cote d'Ivoire, Liberia is home to a wide variety of indigenous African tribes. Liberia's rich tribal culture is passed down from generation to generation, often with little change or contact with the outside world. According to Acree, who served in Liberia as a fisheries Volunteer, it was during a village meeting that the village chief told the tale of "The Talking Goat." Acree notes that the chief was trying to explain to his people that, "although they had waited a long time for a health clinic to be built, they would soon be rewarded. They must be patient."

The Talking Goat

By John Acree
RPCV Liberia

Once there was a rich man named Tugba who dressed in fine and fashionable robes. Everyday he strolled through the village, arm-in-arm with his elegant wife. The villagers held their breath as the two passed: never before had they seen such a handsome couple.

But Tugba wasn't admired only for his good looks and pretty wife. Farmers would travel many miles to Tugba's village just to catch a glimpse of his fields. Tugba's corn was more golden, his tomatoes more plump, and his cassava more abundant than any in the land. His animals, too, were fat and strong. He had two cows, five chickens, two roosters, three donkeys, and four goats.

Now Tugba's fortune wasn't just a matter of luck. He was a good and hard-working man who always remembered to thank the seeds for growing and the sky for raining. And Tugba took extra care to ensure that his animals were well-fed and content. He kept his eye on one goat in particular, and always brought a special bundle of hay for her to chew on. This goat was Tugba's favorite. He had found her when she was just a kid, lost and wounded in the jungle.

One year, little rain fell. Throughout the land, crops wilted and animals died of thirst. Tugba's fields alone remained fertile. But Tugba no longer strolled through the village each day, since the villagers now rushed upon him, begging for food. Although Tugba always gave the villagers whatever cassava or corn he could spare, his wife was not so generous. Angered by his inability to say "no" to the villagers' pleas, she left Tugba, taking with her all the gold she could carry.

Meanwhile the hungry villagers devoured Tugba's crops and, one-by-one, they ate his animals, too.

Except for his favorite goat. Tugba refused to let the villagers eat the goat that he had found in the jungle many years before.

One day, when his fields were completely wasted and his stockroom empty, Tugba threw a cloak across his shoulders and walked out of his house. With only his favorite goat as a companion, Tugba left the village and journeyed into the jungle.

After traveling many miles, Tugba and the goat found a home for themselves inside a cave. During the day, Tugba gathered berries and nuts for the two to eat; at nightfall, he would lay beside a mountain stream, staring up at the sky to admire the stars.

Seven years passed. From time to time, Tugba would remember the life he had known in the village. Once he wore elegant robes; now he wore a rotting sheepskin. Once he slept each night with his beautiful wife at his side; now his only companion was a goat. Once he harvested the most delicious

crops in the land; now he survived on little more than nuts. Still Tugba remained a good and hardworking man, who always made sure that his favorite goat had the choicest leaves to chew on.

One day, as he was gathering nuts, the goat spoke. "Thank you for saving me, Tugba," said the goat in a clear, deep voice. "You are a good man."

Tugba turned around in surprise. Even in the jungle, goats didn't talk. "Did you just say something?" Tugba asked the goat.

"I said that you are a good man," the goat repeated. "And I thanked you for saving me."

"But a goat...talking?" Tugba asked incredulously.

"It is so," the goat replied calmly. "Again, thank you." With this, the goat turned his attention to a pile of leaves.

Tugba could not contain his excitement. "My luck is changing!" he shouted as he danced through the jungle. "A talking goat!" he laughed.

Sitting down next to a tree, he sketched out a plan. "If I take the goat to the village, I will be rich again," he reasoned. "The villagers will certainly pay to hear my goat talk. Soon I will have enough money to buy a house and field once more."

The next morning, Tugba tied the talking goat to a tree and hastened to the village that he had left behind seven years before.

When Tugba arrived in the village square, he discovered that all of the villagers he had once known had died in the drought. A different tribe had settled there—none of whom remembered hearing any stories about a rich man named Tugba. Although disappointed that no memory of him had survived, Tugba remained in good humor and asked to speak with the village chief and elders.

Within the hour, the chief and elders, dressed in richly textured ceremonial robes, entered the village square to greet the stranger. Overlooking the rotted sheepskin draped across his waist, the elders offered Tugba a cool drink of water. As soon as Tugba finished the water, he joyfully announced, "My goat can talk!"

The chief and the village elders listened carefully as Tugba told them of his talking goat, and his seven years in the jungle. When Tugba finished, the chief deliberated with the elders for a few moments. Then, he stood up to deliver his verdict.

"If your story is true, this is a great fortune," said the chief. "But if it is not true, you have wasted our time and have made us fools for listening to you." The village elders nodded in agreement.

"If your goat can talk," the chief continued, "we will give you half of everything in the village. If your story is false, we will arrest you, tie you, and beat you until you are dead." Looking Tugba in the eyes, the chief announced, "Bring your goat to the square!"

Tugba promptly returned to the jungle and, as quickly as could, ran back to the village center, carrying the talking goat in his arms. The entire village was waiting for him.

"Speak to them, sweet goat," Tugba urged. But the goat was silent. The chief and elders raised their brows skeptically.

"Please, goat, speak!" Tugba asked again. The goat, however, was busy chewing on the chief's robe.

Tearing his robe from the goat's teeth, the chief roared, "You have made us all fools for listening to your story. Now you must die."

Immediately, the elders tied Tugba's arms and feet, and beat him with a whip. They then dragged his body up a mountain where a large tree grew. Along the way, everyone who saw him spit at him and threw stones. But just before they were about to tie a lasso around Tugba's head and hang him from the tree, the goat ran up the mountain and, at the foot of the tree, said in a loud and clear voice, "You must not kill him. Let him go."

The villagers were stunned. It was true! The goat could talk.

The elders released Tugba, and carried him back to the village center. There, the chief lay a carpet on the ground for Tugba to rest on, and ordered the women to attend to Tugba's bloody wounds.

"Gather up half the goods in the village," the chief further declared, "and bring them here as an offering to Tugba."

As Tugba lay on a carpet, he fell into a dazed sleep. When he finally opened his eyes, the goat was standing beside him, watching him.

"How could you act that way?" Tugba said to the goat as he slowly rose to his feet. "Look at me. They beat me. They almost killed me. What took you so long to speak?"

"What you do not suffer for," the goat replied, "you do not enjoy."

About the Setting

Poland, Eastern Europe

"The Extra Place" was written by Susan Peters, a Peace Corps Volunteer who served in Poland from 1990-1992. Located in the heart of Eastern Europe, Poland is bordered by Germany on the west, the Czech Republic and Slovakia on the south, and the Ukraine, Belarus, and Lithuania on the east. Its capital, Warsaw, dating back to the Middle Ages, has a population of over 1.6 million people. Active in Poland from 1990-2001, the Peace Corps worked to ease the country's return to democracy after decades of Communist rule. Since 1990, more than 950 Peace Corps Volunteers have served in communities throughout Poland in programs focusing on English education, environmental education, and small business development. According to Peace Corps Volunteer Cindy Bestland, who served in Poland from 1996-1998, the Polish have a saying that they take very much to heart: "A guest in the house is God in the house."

The Extra Place

By Susan Peters
RPCV Poland

I am talking with Kasia, a woman I met a couple of years ago. Kasia works for a Western firm, at a salary lower than that of an expatriate but still quite generous by Polish standards. She's a bit younger than I am, slender, with finely-etched features, blue-grey eyes, quiet voice, a certain reserve in her manner: what I think of as the "Polish aristocrat" look. We are in her office, drinking tea. She is amazed at the number of Americans, ex-Peace Corps and others, who have returned to Poland after a brief stay in the U.S.

"But the same thing happened to me, years ago," she says thoughtfully. "I thought that the West would be wonderful, and then I lived there for a year; and then I started thinking about Poland, and something inside me wanted to come back. And you know, when I came back it seemed that Poland was ...perfect." She looks at me. "But now I think it is time for me to leave again."

"Is it because you've changed, or Poland has changed?"

"I think both." She pauses, glances out the window. Across the street, the renovations on the Sezam department store are underway, and the new McDonald's next to it is doing a brisk business.

"I will tell you about something that happened a few months ago. It was *wigilia*—Christmas Eve—and my husband and I were in our apartment, and we heard someone at the door. Not our apartment door but the door to the outside, downstairs."

"On the *domophon*," I say. The existence of an intercom system in a building is a definite plus in security-conscious Warsaw.

"Yes, on the *domophon*. I asked who it was; we were not expecting anyone at just that time, but my husband's family—his mother, his brother and wife and children—were coming over later for dinner. My daughter was putting the plates on the table, and my husband was helping me with the dinner. I remember when I heard the *domophon* I said to him: 'This is your mother, I know it, and she will be coming in the kitchen and telling me how to fix the dinner.'

"But it was a man, a stranger. He was a refugee, from Yugoslavia he said, and he was looking for someplace where he could spend the night. He had no money; he had no place to go, he didn't know anyone in Warsaw. Before I could say anything, my husband told him that we were sorry, we couldn't help him."

"That seems the reasonable thing to do," I tell her. "After all, you didn't know who it was."

She shakes her head. "You know, we have a tradition here, on Christmas, to set an extra place for the stranger who might come. I looked at our table

and I remembered the extra place. I wanted to ask the man in, and I told my husband, I said to him: 'Let him in, it's Christmas.'

"'No,' he said, 'how do we know that this person does not have two others behind him with guns?'

"'Marek,' I said, 'it's Christmas! There is the extra place!' But he still said no. So we quarreled a little bit—yes, I quarreled with my husband on Christmas. I was angry, but I knew that he was right. And we didn't open the door.

"And I am thinking now that maybe I do not want to live in Poland for a while. I know that the old system was bad, but I think now that we are losing our soul, and that the problem we have in Poland is not just the inflation, that people complain about. It is something else, and I don't know what to call it. But we are losing... a part of ourselves."

She pauses. "I don't want to live in this country if we are so afraid that we do not even open our door on Christmas to a stranger. If we are so busy that we forget what it means, the extra place."

We sit for a moment, not speaking. What can I tell her? I remember last winter; I was living in an American city, in the Northeast, where an elderly woman locked herself out of her house and froze to death on her neighbor's porch. The neighbor was afraid to answer the knock on the door. I think about the millions of dollars in aid, the hundreds of advisors sent here to help the Poles change their system, and I wonder if we ever thought to warn them of the losses that come with the gains, of the extra places that are only empty plates.

About the Setting

Papua New Guinea, South Pacific

"A Single Lucid Moment" was told by Peace Corps Volunteer, Robert Soderstrom, who served in Maimafu, a remote, rural village of approximately 800 people in Papua New Guinea. Spreading out over more than 600 islands just below the Equator in the southwest Pacific, Papua New Guinea is one of the most diverse countries in the world. It is a country of four million people and 800 different languages. Because 85 percent of this mountainous country is covered with dense rain forests, many of its indigenous tribes have little contact with each other, and rarely with the outside world. For most people living in the rural villages of Papua New Guinea, traditions, customs, and ways of living and thinking remain the same from one generation to the next. Over 700 Peace Corps Volunteers have worked in Papua New Guinea since the first group arrived in September of 1981. Their focus has been on education, agriculture, health, and natural resources management.

A SINGLE LUCID MOMENT

By Robert Soderstrom
RPCV Papua New Guinea

As the plane buzzed back over the mountains, it was now just us and the villagers of Maimafu. My wife, Kerry, and I were assigned to this village of 800 people in the Eastern Highlands Province of Papua New Guinea. It looked as if we were in for a true Indiana Jones adventure!

The mountains were dramatic and thick with rain forest. No roads had ever scarred them. We had loaded a four-seater plane with cargo (we would fly out every three months to re-supply) and flew for thirty bumpy minutes southwest to the mountain ridges. From the plane, the village looked very much like a shoebox panorama from a grade-school science project.

My wife and I were the first Peace Corps Volunteers ever in Maimafu. We had been greeted by a large group of beautiful people, all wearing gorgeous, curious smiles. Giggling, naked children hid behind trees during the trek down the mountain to our new home, and a lively entourage followed using their heads to carry our boxed supplies through the muddy trails. It was quickly becoming clear that we had just been adopted by a very large and unique family.

The basic culture of subsistence living had not been replaced; there were no cars, electricity, or telephones—just grass huts, large gardens, and a whole lot of rain forest. The women spent the day in the gardens planting, weeding, and harvesting. The men grew coffee, from which they generated their sole income of about $200 a year. The village had lived in harmony with its natural surroundings for millennia.

The villagers had built us a beautiful, bamboo-thatched hut on short stilts. Planted behind the house was a three-acre garden, carefully tended and ready to harvest. Its bounty included corn, greens, tomatoes, beans, peanuts, onions, potatoes, and pineapples. To top it all off, the path to our new home was sprinkled with flower petals the day we arrived.

It quickly became clear that Maimafu was a preserved example of communal living. Men rallied to the building of a new home, the elderly worked and lived with their families, and mothers breast-fed their neighbor's children. In fact, the one parentless, Down's syndrome man in our village was fed, housed, and clothed by everyone; he would spend a few days with one family before happily wandering in to work or play with the next.

It was when we had settled in that it happened. We were sitting in a circle on the ground with a large group of villagers to "*tok stori*," Papua New Guinea's favorite pastime of "telling stories." I had passed around photos I had snapped back home in Chicago. A villager was staring intently at one of the photos. He had spotted two homeless men on a Michigan Avenue sidewalk with crude signs propped between their legs.

"*Tupela man wokem wanem?*" he asked. (What are these two men doing?)

I attempted to explain the concept of homelessness to the group, and the desire of these two men to get some food. Crowding around the photograph for a good stare, the villagers could not comprehend how the men became homeless, or why the passersby in the photo were so indifferent. They bombarded me with questions and I did my best to make sense of the two, ragged beggars in the midst of such glittering skyscrapers. I read from their questions and solemn mood that they had made an important observation—these two men must not lack only food and shelter, but also a general sense of affection and purpose in their community.

Early the next morning, we were startled to hear a sharp rap at the door. Opening it, I was greeted by Mola, Kabarae, Kavalo, and Lemek. Kerry and I went out into the bright beautiful day and sat with them in a circle. Each man gave us a pineapple. Mola spoke, "After you left last night, all of us men on the village council had a very big meeting. For a long, long time we discussed the two men in your picture. We have reached a conclusion and have a proposal for you."

"What could this possibly be?" we wondered.

"Please contact those two men as well as your government. Ask the government if they will fly those two men to Maimafu, just like they did for you. We have marked two spots of land where we will build houses for those two men, just like we built for you. Our men will build the houses and the women will plant the gardens to feed them."

They were offering to do what? I was stunned and overwhelmed. Their offer was bold and genuine. It was innocent and naive. It was beautiful. And, like the twist of a kaleidoscope, my world view had completely changed.

What does one say to such an offer? We stammered for a response and stumbled over explanations of difficult logistics, scarce money, and government bureaucracies. But the councilmen would not accept no for an answer. In their simple lives, it was impossible to comprehend that humanity was host to such an injustice. They wanted action.

The villagers were serious. They were offering everything they had. We reluctantly matched their enthusiasm with a few letters to America and long conversations with the village council. We toured the sites where the homes were to be built. We listened to the women discuss the type of gardens they would plant, which would even include coffee trees to generate a small income. And we answered numerous questions over time from villagers amazed with this foreign thing called 'homelessness.' The plan could not

work, we told them. Their hearts sank, and I could see in their eyes that this dream would not die easily.

"*Sori tru, sori tru we no inap wokem dospela samting,*" they told us (We are sorry this can't happen). They clicked their tongues and shook their heads in disappointment.

Initially inspired by the episode, I begin mulling questions over and over in my mind. Fetching water in the ink-black night and looking up the hill at our small hut, light from the lantern inside splitting the bamboo-thatched walls, I would think of the spiritual wealth of Maimafu and the material wealth of America: Can a community reach a balance of material wealth and spiritual wealth? Why do these two societies exhibit so much of one and not much of the other? Do those two ends interfere with each other? How much spiritual wealth can we have? How much material wealth do we need? How has the world evolved so that some people own mansions and others lack shoes? How many people have love in their souls but diseased water in their drinking cups?

The villagers worked with us on newer projects. And, I discovered, like many Peace Corps Volunteers before me, that the world's purest form of brotherhood can often be found in the smallest of villages.

A SINGLE LUCID MOMENT GLOSSARY OF TERMS

Entourage: A group that follows along. In this case, the Maimafu villagers who accompanied the Peace Corps Volunteers back to their village.

Subsistence living: Living on only what is absolutely necessary to survive, and no more

Communal living: Group living, in which each member of the group is cared for by the other members of the group

CURRICULUM UNITS

The curriculum units in *Voices from the Field: Reading and Writing about the World, Ourselves, and Others* are composed of two complementary approaches to language arts teaching. The **Reading and Responding to Literature** unit (pages 79-172) contains a set of lesson plans designed specifically to help students delve deeply into the content of the Peace Corps stories, while **A Reading and Writing Workshop** (pages 173-258) uses the Peace Corps stories as a springboard to students' own self-discovery through the writing process. Both units recognize the common denominators of language arts learning as outlined by the National Council of Teachers of English (Tchudi, 1995), namely:

- Language learning instruction is linked to critical thinking;
- Language learning is social and interactive;
- Language learning is a process of constructing meaning from experience;
- Language learning is based on and emerges from students' prior knowledge;
- Language learning is linked to problem solving; and
- Language learning is a means of empowering students as functioning citizens.

Flexible Use

We've designed these curriculum units in order to provide maximum flexibility for classroom use. For example, teachers may choose to use all or part of the lessons in each unit, and adapt them to meet students' needs. Teachers might also choose to use *either* the Reading and Responding to Literature

To believe in a child is to believe in the future. Through their aspirations they will save the world. With their combined knowledge the turbulent seas of hate and injustice will be calmed. They will champion the causes of life's underdogs, forging a society without class discrimination. They will supply humanity with music and beauty as it has never known. They will endure. Towards these ends I pledge my life's work. I will supply the children with tools and knowledge to overcome the obstacles. I will pass on the wisdom of my years and temper it with patience. I shall impact in each child the desire to fulfill his or her dream. I shall teach.

Henry James
Author

lesson plans *or* the Reading and Writing Workshop lesson plans. Or teachers might choose to use the plans in both sections, as one unit complements and builds on the other.

Standards

We know that teachers everywhere are faced with state and local accountability requirements—and the challenge of helping all students reach specified content standards, while keeping a love of learning alive. Thus, we've made sure that each story in this collection is accompanied by a set of lesson plans that can help you address the language arts standards of the National Council of Teachers of English and the International Reading Association. Because our lesson plans also have an interdisciplinary component, they also address standards proposed by the National Council on the Social Studies.

Curriculum Framework

We've created this curriculum using an adaptation of the *Understanding by Design* curriculum development framework (Wiggins and McTighe 1998) published by the Association for Supervision and Curriculum Development (ASCD). The *Understanding by Design* (UbD) framework suggests that teachers begin the curriculum design process by identifying the enduring understandings, essential questions, and performance tasks they want to use to drive the unit's instructional activities.

Identifying enduring understandings and essential questions at the outset gives a unit's instructional activities greater focus and coherence. The enduring understandings we suggest for each story represent our best thinking about the big ideas and important life messages the author was trying to express. You may wish to adapt them so they'll have meaning for you and your students. For more information on the Understanding by Design curriculum framework, see Appendix A (page 260).

Reading and Responding to Literature

The lesson plans in the Reading and Responding to Literature section of *Voices from the Field* are designed to engage your students' hearts and minds in the uniquely personal stories written by the Peace Corps Volunteers in this collection. Use these lesson plans to help your students find personal meaning in the content of the stories while, at the same time, broadening their perspectives and strengthening their reading comprehension skills.

Lesson Organization

In Reading and Responding to Literature you'll find a set of lesson plans for each of the stories in this collection. Each set of lesson plans is guided by

- specific language arts and social studies standards;
- enduring understandings and essential questions about the story's content;
- an exploration of the story's theme.

The lesson plans begin with an overview, information about the author, and a brief introduction to the story's content and its theme. You'll also find information about the story's setting and how it influenced the story the Peace Corps Volunteer tells. The instructional activities that follow are differentiated to meet the needs of both struggling and experienced readers. Their goals are to

- engage students' minds in the content of the story;
- stir their hearts with the author's unique message;
- encourage them to identify and explore the questions the story inspires;
- increase their reading comprehension skills; and
- invite them to find connections between the author's experience, the story's content, and their own lives.

Each lesson plan begins with pre-reading activities to help students access their prior knowledge so that they can link their new learning to what they already know. These are followed by activities to help students interact with the text and

explore its meaning. At the heart of the lessons are opportunities for students to respond to the text through small and large group dialogue, cooperative learning activities, role plays and dramatizations, journal writing, and extended written responses to each text.

At the center of the curriculum are not the works of literature...but rather the mind as it meets the book...When we invite readers' minds to meet writers' books in our classrooms, we invite the messiness of personal response.... And we also invite personal meaning.

Nancie Atwell
Educator

Questions for Individual and Group Inquiry

To help the reader's mind meet the author's text, we've included questions to stimulate personal inquiry. These are questions students can take to any text, such as:

- What is really important about this story?
- How did it make you feel?
- What did it make you wonder about?
- How did it surprise you?
- Which mental images were the strongest?
- What did this story teach you about the world, yourself, and others?

You'll find questions like these recurring across the stories. Some of our suggested questions and journal prompts stem directly from the enduring understandings. Others are designed to stimulate individual interpretation and divergent thinking about what the story might mean.

Research-Based Reading Comprehension Strategies

We recognize the challenges you face in working with students whose reading abilities can vary dramatically. Thus, we've embedded in our lessons explicit research-based reading comprehension strategies, which recur across stories—and which students can use with a variety of texts. These strategies include: "talking to the text"; creating detailed mental images; developing comparisons, metaphors, and analogies; creating non-linguistic representations of key ideas; and the use of story frames and other graphic organizers. As students become familiar with these strategies, their comprehension will increase, and they will begin using them on their own. You will find a more detailed description of each comprehension strategy and its source on pages 261-262.

Learning is a Social Act

Learning is a social act, and language arts classrooms, above all, are communities of inquiry. Students can best explore the meaning of a text through dialogue that honors diverging points of view. As their different interpretations are voiced and weighed, students create new knowledge—knowledge that is shared. You'll find many ideas for stimulating dialogue about each story—and for leading students to trust the integrity of their unique interpretations.

Using Journals to Broaden Students' Thinking

We believe that journal writing is a powerful way for students to respond to a text. The lesson plans in Reading and Responding to Literature use journal writing extensively—to provide students an opportunity to reflect on the meaning of each text, to identify and explore the questions it raises, to make personal connections, and to think about how the author's message relates to their own lives. Thus, journal prompts and student journal entries are an important part of each lesson. For a description of the various types of journals and journal writing you can use in these lessons, see Appendix D, page 265.

Culminating Activities

The lesson plans culminate with ideas for extended responses to the text through the writing of personal narratives, memoirs, vignettes, fictional accounts, and letters. A comprehensive set of lesson plans that focus specifically on developing students' writing skills are found in **A Reading and Writing Workshop**, pages 173-258.

BELIEFS ABOUT READING

- Reading is an active process. Skillful readers interact with the text making connections between the new information and what they already know and by making inferences and interpretations about what they read (Knuth and Jones, 1991).
- How well a reader constructs meaning depends in part on metacognition--the reader's ability to reflect on, think about, and control the learning process (Baker and Brown, 1984).
- Comprehension is a process that can be taught directly. When a student has been taught and given the opportunity to use a comprehension strategy repeatedly, he/she eventually will begin to use it automatically and independently (Fielding and Pearson, 1994).
- Reading comprehension is enhanced through social interaction (Fielding and Pearson, 1994).
- Competent readers are not only skilled but strategic. They have a repertoire of reading behaviors that they can consciously apply in a variety of situations for a variety of purposes (Jones, 1986; Calkins, 2001).
- Reading comprehension is enhanced when strategy instruction is embedded in text reading (Brown et al., 1989).
- Reading and writing are integrally related processes. Readers increase their comprehension by writing. Good readers write, and good writers read (Tierney, 1986).

BEST COPY AVAILABLE

The Unit at a Glance: Reading and Responding To Literature

Story/Theme	Enduring Understandings	Essential Questions	Comprehension Strategies
I Had a Hero (Friends and Heroes)	• The potential for heroism lies within each of us. • Friendships sometimes develop unexpectedly, in unlikely ways and places.	• What does it take to be a hero? • How do heroic individuals influence our lives? • How can we become open to unlikely friendships? Why bother?	• Creating detailed mental images of information • Graphic representations of similarities and differences/Graphic organizers • Comparison matrix • Mixed-ability grouping and cooperative learning strategies
"Magic" Pablo (Friends and Heroes)	• Heroes can kindle our imaginations, inspire us to dream, and influence our lives. • Hard work and strength of character can bring dreams to life. • Friendships sometimes develop unexpectedly, in unlikely ways and places.	• How can heroes influence our lives? • How can dreams become a reality? • How do unexpected friendships begin and develop?	• Graphic, non-linguistic representations of key ideas • Mixed-ability grouping and cooperative learning strategies
Cross-Cultural Dialogue (Perspectives)	• Two or more people can have the same experience but "see" it in entirely different ways. • To avoid misunderstanding others, you have to try to see the world from their perspective, not your own.	• How can two people have the same experience and see it so differently? • How do you learn to see things from another person's—or another culture's—perspective? Why bother?	• Graphic organizers: story frames • Mixed-ability grouping and cooperative learning strategies • Analyzing perspectives

Story/Theme	Enduring Understandings	Essential Questions	Comprehension Strategies
On Sunday There Might Be Americans (Perspectives)	• Sometimes we are so caught up in our own world that we really don't "see" others—or realize how they might see us. • To avoid misunderstanding—or possibly hurting—others, we need to see the world from their perspective, not our own. • Reading enables us to see the world from many different perspectives and expand our world view.	• How do you learn to see things from another person's—or another culture's perspective? Why bother? • What does it take to put ourselves in another's shoes? Why bother? • How does reading help you expand your perspective about the world, yourself, and others?	• Creating detailed mental images of information • Graphic representations of similarities and differences/ Graphic organizers • Graphic organizers: story frames • Mixed-ability grouping and cooperative learning strategies
Ilunga's Harvest (No Easy Answers)	• Everyone has a culture. It influences how we see the world, ourselves, and others. • Some cultures believe the group is responsible for the well-being of each individual. Other cultures believe individuals are primarily responsible for themselves. • Life can raise questions with no easy answers.	• How does our culture influence how we view the world, ourselves, and others? • When is taking care of the individual more important than taking care of the group? When is taking care of the group more important than taking care of the individual? • Why are some life questions so hard? • How do you handle tough life questions?	• Advance organizer questions • Mixed-ability grouping and cooperative learning strategies • Literature Circles • Role Playing

The Unit at a Glance
Reading and Responding To Literature

Story/Theme	Enduring Understandings	Essential Questions	Comprehension Strategies
☐ *The Talking Goat* (No Easy Answers)	• Folktales occur in all cultures and teach important life lessons. • Folktales contain universal themes that transcend their culture of origin. • In folktales and in life, people deal with setbacks and adversity in many different ways.	• What life lessons can we learn from folktales? • When facing adversity, how patient should one be? • What does this folktale teach me about the world, myself, and others?	• Prediction • Mixed-ability grouping and cooperative learning strategies • Pattern recognition/ abstracting
The Extra Place (No Easy Answers) ☐	• Cultures and people change. • Change can sometimes make us feel we are losing a part of ourselves and prompt questions that have no easy answers.	• How do you hold onto the good in the midst of change? • What is it "to lose a part of yourself," and how do you know it's happening?	• Mixed-ability grouping and cooperative learning strategies • Pattern recognition/ abstracting
A Single, Lucid Moment (No Easy Answers) ☐	• A "single, lucid moment" can challenge and change our world view. • Some cultures believe the group is responsible for the well-being of each individual. Other cultures believe individuals are primarily responsible for themselves. • Life can raise questions with no easy answers.	• What is a 'single, lucid moment,' and how can it challenge and change our world view? • When is taking care of the individual more important than taking care of the group? When is taking care of the group more important than taking care of the individual? • Why are some life questions so hard to answer?	• Mixed-ability grouping and cooperative learning strategies • Creating detailed mental images • Close analysis of selected text passages • Dramatization of key story events

READING AND RESPONDING TO *I HAD A HERO*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the personal narrative "I Had a Hero" written by returned Peace Corps Volunteer, Mike Tidwell. Tidwell is the author of a number of books, including *Amazon Stranger*, *In the Mountains of Heaven*, and *The Ponds of Kalambayi*, a book about his Peace Corps experience, which won the 1991 Paul Cowan Prize given by RPCV Writers and Readers. A former National Endowment for the Arts Creative Writing Fellow, Tidwell's work has appeared in such publications as *National Geographic Traveler*, *Washingtonian*, *American Heritage*, and *Readers Digest*. He is a frequent contributor to the *Washington Post*, where his writing has earned him three Lowell Thomas Awards, the highest prize in American travel journalism. His story, "I Had a Hero," first appeared in Tidwell's memoir, *The Ponds of Kalambayi*, and also in *To Touch the World*, a collection of essays by Peace Corps writers, inspired by personal encounters in their service abroad.

"I Had a Hero" is a memoir about cross-cultural friendship and personal heroism. In it, Tidwell writes about his friendship with the African village chief, Ilunga, during his service from 1985-87 in Zaire, West Africa. Like other Peace Corps Volunteers who have been moved to write about their friendships with people from other cultures, Tidwell's friendship with Ilunga caused him to confront important life issues and examine his prior assumptions about individuals in developing countries. We think it was Ilunga's strength of character that left a mark on Tidwell and inspired him to write this story.

Tidwell met Ilunga when he was assigned by the Peace Corps to work in the village of Ntita Kalambayi, in rural Zaire, to teach villagers how to build and stock ponds for raising fish. The goal of the fish-raising project was to increase the amount of protein in the villagers' diet, thereby reducing one of the causes of their malnutrition. When Tidwell taught the villagers how to move water from one place to another, build ponds, and stock them with fish, he worked with them to learn survival skills that they would be able to use for the rest of their lives.

Recently, we spoke with Tidwell who provided us with insight on why he wrote "I Had a Hero." We think your students may enjoy hearing what he had to say:

> *I wrote this essay to honor Ilunga and the dozens of other village men and women I knew in Africa who every day work with tireless commitment to make the future of their children just a little bit better. To this day, all of those people are my heroes. I respect them as much as any people I've met before*

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1:* Culture. Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

or since. I respect them twice as much now that I have my own child...I sent Ilunga a copy of my book, The Ponds of Kalambayi, from which "I Had a Hero" is adapted, but Ilunga speaks only Tshiluba, the local language, so he will never be able to read the original essay. Some day I hope to travel back to my Peace Corps site and sit down with Ilunga under a mango tree and translate the story for him, line by line. That would give me great pleasure."

About the Setting

To help your students understand the impact of the story, we've provided a bit more information on its setting, the Democratic Republic of the Congo (DROC), formerly Zaire (and, before that, the Belgian Congo). Lying on the Equator, almost in the middle of the continent of Africa, the DROC has the third largest population, and the second largest land area in sub-Saharan Africa. It includes the Congo River Basin, which covers an area of almost 400,000 square miles. In his introduction to *The Ponds of Kalambayi*, Tidwell describes the Congo River and the village of Ntita Kalambayi. We think his description is so strong, that we've included it as a separate worksheet to be photocopied for students (see page 87). We encourage you to have students read it or, for younger or less able readers, to read it to them.

A Note to Teachers

When you come to the section of the lesson plan (Day One) which recommends that students read Tidwell's description, there are two important concepts you might want to explore with students:

- The meaning of the word "traditional" as Tidwell has used it. You may want to explain to students that the word traditional in this context refers to a place where life is the way it has always been for many years. It is a place far from the flow of modern technology—where children grow up and do the same things their parents have done, where family ties are extremely important, and where habits and values rarely change. In the sense that Tidwell used the word traditional, it is the exact opposite of what we in the United States would construe as "modern."
- The meaning of Tidwell's statement: "What I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human." As students are reading the story, you may want to ask them to look for the kinds of lessons the people of Ntita Kalambayi gave Tidwell on "what it means to be human."

Worksheet #1:
The Congo River Resource Sheet

Bending and arching, looking curiously confused, the Congo River makes its way through central Africa, crossing the equator twice. It's an enormous river, dominating both geography and human life in Zaire (now the Democratic Republic of the Congo). In his famous novella *The Heart of Darkness*, Joseph Conrad wrote of the Congo:

'There was in the world one river especially, a mighty big river, that you could see on a map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land.'

Actually the Congo has several tails. A dozen major tributaries spill into its serpentine body. These tributaries are themselves fed by other rivers, each farther and farther lost in the depths of the land. One such branch, running through the grasslands of south-central Zaire, roughly 1000 miles east of the Congo's main body, is the Lubilashi River. On a map, the Lubilashi appears as an unremarkable ribbon meandering among the others. But on the ground it is wide and powerful; an impressive river. At one point along its banks live 20,000 people banded together in a chiefdom called Kalambayi. Like the river along which they live, the people of Kalambayi are lost, their lives barely touched by the hands of the twentieth century. To this place I journeyed with my newly-acquired duffel bag as a Peace Corps Volunteer.

One way to understand what it means to be lost in sub-Saharan Africa is to visualize the continent in terms of concentric circles. The outermost circles, near the coasts, generally have the highest levels of economic development....But as one moves inward geographically in Africa, one moves downward in income. On the way to the center of the continent, one passes through ever-tightening circles of poverty until, inside the final, smallest ring, one finds Kalambayi: a 400-square-mile patch of simple mud huts and barefoot people....There are few places in the world where the people are as poor and the life as traditional.

For two years, I lived among the Kalambayan people. I spoke their language and taught many of them how to raise fish. My goal was to increase family protein consumption. But what I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human. There, at the center of the continent, they shared with me the ancient spirit of Africa's heart. They shared its hopes, its generosity. Above all, they shared its unbending will to survive in the face of adversities so severe I nearly lost my life more than once just passing through."

From the Introduction to *The Ponds of Kalambayi*

It always comes back to the same necessity: go deep enough and there is a bedrock of truth, however hard.

May Sarton
Author

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to "I Had a Hero." In particular, we have differentiated the instructional activities to provide options for using "I Had a Hero" with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 89.

DAY ONE

Purpose:

- To introduce students to the story "I Had a Hero."
- To stimulate individual and group reflection about the story's meaning.

1. Provide students with a brief overview of the Peace Corps and some of its work in Zaire (the Democratic Republic of the Congo) using the information provided on pages 85-86. Explain to students that they will be reading "I Had a Hero," a personal narrative written by Mike Tidwell, a Peace Corps Volunteer who served in Zaire from 1985-87.
2. Show students a map of Africa and point out the location of the country of Zaire. Explain that when a new government came into power in 1997, the country's name was changed to the Democratic Republic of the Congo. Provide students with a copy of *The Congo River Resource Sheet* (page 87) to give them a feel for the setting of the story, the rural village of Ntita Kalambayi.
3. Explain that the two main characters in "I Had Hero" are the author, Mike Tidwell, and Ilunga, the chief of Ntita Kalambayi Kalambayi:

   "On the way to the center of the continent, one passes through ever-tightening circles of poverty until, inside the final, smallest ring, one finds Kalambayi: a 400-square- mile patch of simple mud huts and barefoot people...There are few places in the world where

the people are as poor and the life as traditional...For two years, I lived among the Kalambayan people. I spoke their language and taught many of them how to raise fish. My goal was to increase family protein consumption. But what I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human. There, at the center of the continent, they shared with me the ancient spirit of Africa's heart."

4. Suggest to students that, as they read "I Had a Hero," they look for examples of what Tidwell was referring to in #3 above. Refer students to the Glossary of Terms on page 21, and ask them to read "I Had a Hero."
5. *Journal Entry:* When students reach the end of the story, ask them to respond in their Reader Response Journals to the following prompt:
   - What is really important about this story?
   - What feelings did you have as you read it? Why?
6. Ask students to share their journal responses with a partner and then conduct a whole class discussion focusing on students' various interpretations of the story. You may want to stimulate student dialogue by asking such questions as:
   - What do you think Tidwell wanted readers to be thinking about as they read "I Had a Hero"?
   - What lessons on "what it means to be human" do you think Tidwell learned from Ilunga?
7. *Journal Entry:* For homework, ask students to re-read the story, underlining important parts, parts that made a strong impression on them, and parts that may have been confusing to them, in preparation for tomorrow's lesson. After they've re-read the story, ask students to respond in their journals to these prompts:
   - What thoughts does this story bring to your mind about friendship?
   - What thoughts does this story bring to your mind about heroism?
8. Ask students to respond to these questions using examples from the text.

Enduring Understandings:
- The potential for heroism lies within each of us.
- Friendships sometimes develop unexpectedly, in unlikely ways and places.
- Unlikely friendships can leave a lasting mark on us and influence our view of ourselves, the world, and others.

Essential Questions:
- What does it take to be a hero?
- How can heroic individuals influence our lives?
- How can we become open to unexpected friendships? Why bother?
- What can this story teach us about the world, ourselves, and others?

Materials:
Worksheet #1: *The Congo River Resource Sheet.* Worksheet #2: *Comparison Matrix*

Assessments:
Journal entries; graphic organizers. dramatizations; written responses to the text.

BEST COPY AVAILABLE

DAY TWO

Purpose:

- To deepen students' understanding of the meaning of the story and help them respond to it in writing.
- To teach students a reading comprehension strategy.
- To have students relate an aspect of the story to their own lives.

Part One

1. Have students share their underlinings from Day One with a partner. With another partner, have students share their journal responses. With a third partner, ask students to discuss the parts of the story that made a strong impression on them.
2. Ask: "Was there anything confusing about this story that you'd like to clear up?" Then facilitate a whole-class dialogue, comparing responses to the homework assignment: "What parts of the story did you underline? Why? What did this story say to you about friendship? About heroism?" During the discussion, ask students to support their opinions with examples from the text.
3. *Differentiating Instruction: Reading Comprehension.* We've provided this optional activity for use with younger or less able readers. However, it can be useful to readers of any age. Explain to students that you are going to use the story of Michael and Ilunga to teach them a reading comprehension strategy that they can use any time they want to remember what they have read. The strategy is to create detailed mental pictures of the information they are reading—almost like creating "a movie in their mind." Explain to students that, after you model this strategy, you would like to hear their opinions about it.
4. It is a fairly well-accepted principle that if students have the ability to generate detailed mental images of information they are receiving, they can improve their comprehension of the information (Marzano et al., 1997; Marzano et al., 2001). Skilled readers may do this automatically. Struggling readers will benefit from being introduced to this strategy.
5. Ask students to close their eyes as you go through the significant incidents of the story using the following sensory prompts to help students create detailed mental pictures in their minds:
    - Hear the sound of Michael's Yamaha motorcycle at the beginning of the story. Picture him wearing orange gloves, large goggles, and a yellow crash helmet—and suddenly seeing Ilunga emerge from the tall grass holding a spear and a machete and wearing a coonskin cap.

- Picture this first meeting of Michael and Ilunga. How do you think each of them felt?
- Picture Ilunga digging the fish pond covered with dirt and sweat. Picture Ilunga putting the shovel into the earth time and time again, refusing to give up digging.
- Picture the sweat running down Michael's face as he tried to help Ilunga shovel. Imagine the pain each of them felt from the exertion of digging.
- Feel the exhaustion Michael and Ilunga experienced as they dug for hours in the hot sun. Silently reflect: Has there ever been a time when you felt this kind of exhaustion?
- Picture the hole for the fish pond completed. Picture the fishpond filled with water and fish. What does it look like? Sound like?
- Picture Ilunga and Michael during their victory celebration, as they were "hooting and hollering" and laughing in joy—and as they, slightly drunk, began to name the fish and predict how large they would grow. Silently reflect. How did Michael and Ilunga's impressions of each other change from the beginning of the story to the end? Why?

6. In their Reading Response Journals, ask students to write about the mental image that was most significant to them. Then ask them to respond to the question: How did Michael and Ilunga's impressions of each other change from the beginning of the story to the end? Why?
7. Have students share their journal responses with a partner—someone with whom they haven't shared their thoughts in a while. Then conduct a whole class discussion based on students' journal responses.
8. Ask students: What do you think of visualization as a reading comprehension strategy? Did it help you find more meaning in the story? Understand it better? Why? Why not? Do you think this strategy will help you better remember the story in the future? Why? Why not? Would you modify this strategy in any way?
9. Conduct a whole-class discussion. Elicit a variety of responses to these questions. Mention to students that they can use this strategy on their own to help them remember anything they might have to read in any subject. Ask students: Have you ever used visualization as a reading comprehension strategy? In what subjects might you try it? Relate a personal example, such as:

   "When I'm reading history book and know that I'll need to remember important information, I sometimes try to create a movie in my

To create one must be able to respond. Creativity is the ability to respond to all that goes on around us, to choose from the hundreds of possibilities of thought, feeling, action, and reaction and to put these together in a unique response, expression or message that carries moment, passion and meaning.

Clarissa Pinkola Estes
Psychologist

mind of what I'm reading. Sometimes, I will even do this when I'm reading a science book. After a while, it seems to become automatic with me."

Part Two

1. You may now want to turn students' attention to one of the enduring understandings we've identified for this story. Suggest to students: The potential for heroism lies within each of us. Ask them: Do you agree with this statement? Why or why not? Do you think anyone can be a hero?
2. Then ask students:
   - What exactly does it take to be a hero?
   - What are the qualities you associate with heroes?
3. As you are discussing these questions, write the qualities and characteristics students associate with heroes on an overhead transparency or a piece of chart paper.
4. Ask students to look back at the text and identify the qualities and characteristics that caused Michael to view Ilunga as a hero. Ask students to provide specific examples of heroic characteristics from the text. Ask:
   - What do you think impressed Michael so much about Ilunga that he was inspired to write a story about him after he returned home from serving in the Peace Corps?
5. *Written Response to Literature:* Ask students to write a brief vignette about someone who has inspired them by their heroism. Suggest to students that while their heroic examples can be historical or public figures, perhaps they can also think of a heroic person "closer to home." In particular, suggest that they think about a friend, family member, or other adult in their lives whom they consider heroic. As they write their vignettes about this person, ask students to pay particular attention to describing the personal qualities and characteristics that made this person heroic to them. Then, ask them to describe how this person inspired them or influenced their lives.

DAY THREE

Purpose:

- To help students probe the meaning of the story using a specific comprehension strategy.
- To help students organize a written response to literature.

1. In groups of three, have students share and discuss the vignettes they have written. Explain that you would like each student to take five minutes to summarize his/her vignette to the members of his/her small group and then to invite reactions from group members.
2. Following the group discussions, ask students:
    - How were the heroic individuals each of you wrote about similar and different?
    - What qualities and characteristics did the heroic individuals you wrote about possess?
    - How were these similar to or different from Ilunga's personal qualities and characteristics?
3. As students relate the heroic qualities and characteristics they've come up with, add them to the list you began on Day 2 on the chalkboard, an overhead transparency, or sheet of chart paper.
4. *Differentiating Instruction: Reading Comprehension.* We've provided this optional activity for use with younger or less able readers. However, it can be useful to readers of any age. Recent research has found that graphic and symbolic representations of similarities and differences enhance student understanding of content (Marzano et al., 2001; Hyerle, 1996).

    Explain to students that you are going use the heroic characteristics they have generated to teach them another reading strategy they can use to increase their comprehension and level of thinking about a text. The strategy is to use a specific graphic organizer called a "Comparison Matrix" (see Worksheet #2).
5. Show students a copy of the Comparison Matrix on an overhead projector. Explain to students that in this matrix, you'll be modeling for them how to compare Mike and Ilunga with respect to the heroic characteristics they have generated.
6. Provide students a copy of the Comparison Matrix on Worksheet #2.

Worksheet #2
Comparison Matrix

Heroic Characteristics	Michael	Hunga
☐		
☐		
☐		

7. Walk students through the use of this strategy by saying something like: "Suppose you were to choose 'desire to help others' as a heroic characteristic. You'd begin by writing it in the first box in the first column." Now ask students to work in pairs to add their own characteristics to the matrix—the characteristics that have the most meaning for them. After they have identified and written a different characteristic in each cell of the first column of the matrix, ask students, still working in pairs, to work row by row and write in the columns labeled "Michael" and "Ilunga" brief examples from the text of how each man did or did not exhibit each of the heroic characteristics.
8. Review with students the examples they identified. Ask: What conclusions can we draw from this information?
9. *Written Response to Literature.* For homework, ask students to write a brief character sketch of Ilunga. Ask them to use the information they generated in their comparison matrices as an organizing structure for their writing. Ask students to select the lines or sentences from the text that they feel best illustrate Ilunga's strength of character, and to include these textual examples in their character sketch. Give older, more experienced students the option of comparing Ilunga with the heroic individual they described in their vignette from the night before—or with a fictional hero or heroine. In this option, ask students to comment on what they think it means to have "strength of character." Let students know that, in this assignment, you will be reading and responding to their writing.

All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you: the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was.

Ernest Hemingway
Author

DAY FOUR

Purpose:

- To help students relate "I Had a Hero" to specific issues in their own lives.
- To review the reading comprehension strategies used with this story.

1. Suggest to students that, just as in the case of Michael and Ilunga, friendships sometimes develop unexpectedly in unlikely ways and places. Friendships like these can sometimes influence the way we view the world, ourselves, and others. Ask students:
    - In what ways do you think Michael and Ilunga may have changed as a result of their friendship?
    - In what ways did Michael and Ilunga's friendship change the way they may have viewed the world, themselves, or others?
    - In what ways were Michael and Ilunga open to having an unexpected friendship develop?

2. Ask students to think of a time when they developed an unexpected or unlikely friendship with someone very different from themselves. Ask them to do a five-minute "quickwrite" in their journals about this friendship and its impact on them.
3. You may want to pursue the theme of "unlikely friendships" by asking students such questions as: How can we become more open to unexpected and unlikely friendships? Why would we want to bother? What if Michael had met Ilunga but chose not to befriend him—because Ilunga was so "different?" Why do we sometimes tend to avoid others who seem "different?" What if everyone in this school/this community/this country avoided getting to know people whom they perceived to be different?
4. *Journal Entry*: Ask students to respond in their journals to the following prompts:
    - What did I learn about friendship and heroism from reading and thinking about "I Had a Hero"?
    - What did this story teach me about the world, myself, and others?

Connections to the Reading and Writing Workshop Unit

To help students understand how words can create images in our minds, and to help them realize that they can create images with words, see pages 189-195 in the Reading and Writing Workshop lesson plans for "I Had a Hero." The Reading and Writing Workshop lesson plans will build students' writing skills and culminate in their being able to write their own personal narratives.

Choices and Explorations:

"I Had Hero" is rich with instructional possibilities. If time permits, you many want to have students complete one of the optional assignments suggested below:

- Working in teams of four, write a script for a dramatization of "I Had a Hero." Then conduct your dramatization for the class.
- Imagine that you are a Peace Corps Volunteer writing about Ilunga in a journal you keep to record your Peace Corps experiences. Describe how your friendship with Ilunga has changed the way you view the world, yourself, and others. As you assume the role of Mike Tidwell, describe the reasons why you (Mike) consider Ilunga to be a hero.
- Assume the role of Ilunga and, as if you were really Ilunga, write a description of your impressions of the Peace Corps Volunteer Michael—from the time you first saw him (arriving on a motorcycle in orange gloves, large bulging goggles, and a bright yellow crash helmet) until your victory celebration with him at the end of the story. Describe how your friendship with Michael has changed the way you view the world, yourself, and others.

READING AND RESPONDING TO *'MAGIC' PABLO*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the personal narrative, "'Magic' Pablo," written by returned Peace Corps Volunteer, Mark Brazaitis. "'Magic' Pablo" is taken from the Peace Corps book, *The Great Adventure*, a collection essays by Peace Corps writers, which were inspired by personal encounters in their service abroad. From 1991 to 1993, Brazaitis worked in rural Guatemala as a high-school English teacher, and as a trainer in the Seed Improvement and Post-Harvest Management program. He is the author of *The River of Lost Voices: Stories from Guatemala* and winner of the 1998 Iowa Short Fiction Award. Brazaitis is also a recipient of a National Endowment for the Arts Fellowship, and his stories, poems, and essays have appeared in *The Sun, Notre Dame Review, Atlanta Review, Western Humanities Review, Beloit Fiction Journal, Shenandoah* and other literary journals. His writing has also appeared in *The Washington Post* and the *Detroit Free Press*. He is currently a professor of English at West Virginia University. An interview with Brazaitis appears on page 207.

"'Magic' Pablo" is a true story about imagination, determination, and cross-cultural friendship. It is about having a dream, and working to make it a reality. The two characters in the story are: Brazaitis, the author, and Pablo, one of his Guatemalan students. Although Pablo was just one of many students in Brazaitis' classes, the story helps us learn what made Pablo "magic"—and unforgettable—to him.

About the Setting

To help your students understand the impact of the story, we'd like to provide you with some information about its setting in Santa Cruz Verapaz, Guatemala. Guatemala is the northernmost and most populous of the Central American republics. Twelve million people live in an area about the size of Tennessee. Guatemala has coastlines on the Pacific and the Caribbean, and borders Mexico, Belize, Honduras, and El Salvador.

More than half of Guatemalans are descendants of Mayan Indians. Many are of mixed Spanish, European, and Mayan descent. Of the 12 million people living in Guatemala today, many live in rural areas. However, urbanization is steadily increasing, as rural Guatemalans move into the cities seeking employment. Nearly 1.5 million live in the nation's capital, Guatemala City. Throughout the country, there is a contrast between the old and the new. In Guatemala City, home to major television stations and newspapers, there are skyscrapers, supermarkets, and streets crowded with cars and buses.

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

In contrast, Santa Cruz Verapaz (the town of 4,000 people where Mark Brazaitis served) was a remote, farming community that lacked many of the conveniences of the urban capital. During the time he served in Santa Cruz Verapaz (1991-1993), Brazaitis noted that "...electricity was so unpredictable that occasionally it would be off for three or four days in a row." At the same time, the town basketball court was "painted with the Coca-Cola logo," "American basketball games were broadcast on Saturday mornings" via a Mexican TV station that reached Santa Cruz, and "children could often be seen wearing Ninja Turtles T-shirts" ("'Magic' Pablo," pages 23-27). For additional information on the impact of Guatemala on Brazaitis' writing, see Worksheet 207.

The Peace Corps program in Guatemala, which began in 1963, is one of its oldest. Since then, close to 4,000 Volunteers have served in Guatemala. Today Volunteers are focusing their efforts on helping rural communities move from bare subsistence to small-scale commercial agriculture, manage and conserve natural resources, improve health and nutrition, and increase off-farm incomes. Peace Corps Volunteers live and work together with Guatemalans, thus enabling both to learn about each others' history, languages, and cultures.

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to "'Magic' Pablo." In particular, we have differentiated the instructional activities to provide options for using "'Magic' Pablo" with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 99.

Purpose:

- To introduce students to the story "'Magic' Pablo."
- To stimulate individual and group reflection about the story's meaning.

1. Give students this assignment the night before they read "'Magic' Pablo": Through interviewing others (e.g., classmates, friends, relatives) and other forms of information gathering (e.g., reading, the Internet, etc.), be able to explain at least six basketball terms and the names of three basketball "heroes" by this time tomorrow.
2. In addition, ask several basketball-savvy kids (both male and female) to research the basketball careers of Magic Johnson and Michael Jordan, prepare brief presentations to the class about them—and to teach the class, if needed, the meaning of the following terms: "slam dunk," "rebound," "jump shot," "reverse lay-up," and "block out." This will ensure that students understand the names and terms they will encounter in the essay.
3. Begin the lesson the next day by asking students to share the basketball information they've gathered with a partner. Then ask the pairs to share this information with rest of the class. Finally, have the students you preselected make their presentations on Michael Jordan and Magic Johnson.
4. Explain to students that they will be reading a story written by a Peace Corps Volunteer, Mark Brazaitis, about his experience as an English teacher in a small town in rural Guatemala. The story describes one of his students, Pablo, who had a passion for basketball.
5. Briefly describe the setting and life in Guatemala, based on the information provided on page 97-98.
6. Ask students to read " 'Magic' Pablo," keeping this question in mind:
    - What made Pablo "magic" to the author?
7. *Journal Entry:* When students have finished reading, ask them to respond in their journals to the following prompts:
    - What questions did this story bring to your mind?
    - What do you imagine the author, Mark Brazaitis, wanted readers to be thinking about as they read the story?
    - What, if anything, do you think is really important about this story?
    - What was it about Pablo that made him seem "magic" to Brazaitis?

Day One

Enduring Understandings:

- Heroes can kindle our imagination, inspire us to dream, and influence our lives.
- Hard work and strength of character can bring dreams to life.
- Friendships sometimes develop unexpectedly, in unlikely ways and places.
- Unlikely friendships can leave a lasting mark on us and influence our view of the world, ourselves, and others.

Essential Questions:

- How can heroes influence our lives?
- How can dreams become a reality?
- How do unexpected friendships begin and develop?
- What does this story teach me about the world, myself, and others?

Grade Levels:
This lesson plan can be adapted for use with students in grades 7-12.

Assessments:
Group discussions, oral presentations, journal entries, extended writing assignments.

BEST COPY AVAILABLE

8. For homework, ask students to complete their responses to the prompts in #7. Let students know that their responses will form the basis of tomorrow's class discussion.

DAY TWO

Purpose:

- To have students probe the deeper meanings in "'Magic' Pablo" through small group dialogue.
- To encourage students to use a variety of ways to process the story's meaning.

1. Have students number off from 1-4. All the students with the #1 will gather in one group, the students who are #2 will gather in another group, the students who are #3 will gather in another group, and so forth.
2. Write the following questions on an overhead transparency or a piece of chart paper, and number them from 1-4.
   - What was it about Pablo that made him seem "magic" to the author, Mark Brazaitis?
   - What questions and thoughts did this story bring to your mind?
   - What do you imagine Brazaitis wanted readers to be thinking about as they read "'Magic' Pablo"?
   - What, if anything, is really important about the story "'Magic' Pablo"?
3. Ask students to discuss these questions in their small groups. Group #1 will discuss question #1; group #2 will discuss question #2 and so forth, so that each group is discussing a different question.
4. Give groups five minutes to discuss their assigned question. Then ask each group to select a reporter who will summarize the group's responses to its assigned question for the rest of the class. After each summary, ask the class: What other ideas you would like to add?
5. Finally, ask groups to discuss the following question: How did heroes kindle Pablo's imagination, inspire him to dream, and influence his life?
6. Give each group a sheet of chart paper and a set of felt-tipped markers of various colors. Explain to the groups that you would like them construct an "ideagram." An "ideagram" is a device for summarizing information or responses to questions using pictures, symbols, graphics, and simple words or phrases. The "ideagram" is then used to clearly explain the group's summary to the whole class.

We grow great by dreams. All big men are dreamers. They see things in the soft haze of a spring day or in the red fire of a long winter's evening. Some of us let these great dreams die, but others nourish and protect them; nurse them through bad days till they bring them to the sunshine and light which comes always to those who sincerely hope that their dreams will come true.

Woodrow Wilson
U.S. President

7. Give groups 10 minutes to work on an "ideagram" that clearly summarizes their responses to the question in #5. In some cases, teachers have groups select one or two group members who are skilled at drawing to be the primary recorders of group members' ideas. However, all group members contribute verbally to the summary and help the "artists" clearly depict the information that will be shared with the rest of the class.
8. Have each group explain its "ideagram" to the rest of the class.
9. *Journal Entry*: For homework, ask students to re-read "'Magic' Pablo," underlining the parts of the story that have special meaning to them. Suggest to students: "As you are re-reading the story, imagine that you are having a conversation with Mark Brazaitis, the author. Imagine that you are asking him: What is your message?" Also suggest to students that they try to use the same comprehension strategy when re-reading "'Magic' Pablo" that they used when they were reading "I Had a Hero"; i.e., suggest that they try to form detailed mental pictures in their minds of Mark, Pablo, and the events in the story. Finally, ask students to respond to the following journal prompts, using examples from the text:
    - What mental image was strongest to you?
    - Does the story have a message? If so, what is it?

DAY THREE

Purpose:

- To encourage students see the connections between Pablo's actions and their own lives.
- To enable students to see the connections between "'Magic' Pablo" and "I Had a Hero."

1. Prior to students' arrival, write each of the following quotes in large letters on a separate sheet of chart paper. Post each sheet in a different corner of the room.
    - "If you can imagine it, you can achieve it. If you can dream it, you can become it."
    - "The only thing that stands in the way of people and what they want in life is simply the will to try and the faith to believe it's possible."
    - "To achieve a goal, nothing can take the place of persistence. Talent cannot. Genius cannot. Persistence and determination can accomplish the impossible."

- "Your mind can amaze your body if you just keep telling yourself: "I can do it, I can do it, I can do it."

2. When students arrive, revisit core ideas from yesterday's discussion and invite new ideas, based on students' journal entries. Ask students to share the various mental images they formed while re-reading "'Magic' Pablo" with a partner. With another partner, have them discuss their thoughts about the story's message. Then conduct a whole-class discussion.
3. Ask students to think about the phrase that is repeated throughout the story: "Let's imagine..." Then ask them: What is "Let's imagine..." an invitation to do?
4. Call students' attention to the four quotes in each corner of the room. Ask students to reflect on each quote and then to stand up and move to the corner of the room with the quote that has the most meaning for them. When groups have formed under each quote, ask students to discuss why they selected this particular quote. Then give each group a sheet of paper on which you've reproduced the questions below. Ask students in each corner to appoint a discussion leader, who will lead the group's discussion on each question, and a reporter, who will summarize the group's responses to the questions for the rest of the class. Questions:
   - How do you feel about this quote?
   - How does this quote relate to Pablo's experience?
   - How does it relate to Ilunga's experience in "I Had a Hero"?
   - In what ways are Pablo and Ilunga alike?
   - If you were to take this quote seriously, what would it mean for your life?
5. Give students three minutes to discuss all five questions. Ask each group's reporter to summarize for the rest of the class his/her group's responses to these questions.
6. Suggest to students that both "I Had a Hero" and "'Magic' Pablo" are stories about unexpected and unlikely friendships. They are about friendships that left a lasting impression on the authors of these stories and, in some ways, changed or enriched their lives.
7. Ask students to think about the following questions:
   - What "mark" or lasting impression did Mark and Pablo leave on each other? In what ways, if any, were they each changed by their friendship?

- How do you think Pablo and Mark's friendship may have influenced their view of the world, themselves, and others?

8. Allow time in the remainder of the class period for a discussion of these questions.
9. *Journal Entry:* For homework, ask students to respond to the following prompts in their Reader Response Journals:
    - In the story, "'Magic' Pablo," both Mark and Pablo gave something to their friendship and received something from their friendship. What did Mark give to his friendship with Pablo, and what did he receive?
    - What did Pablo give to his friendship with Mark, and what did he receive?
10. For an extended assignment, ask students to relate these questions to Mike Tidwell's friendship with Ilunga in "I Had a Hero." Ask them to compare the impact of Tidwell's friendship with Ilunga to Brazaitis' friendship with Pablo.

DAY FOUR

Purpose:

- To encourage students to reflect on the promises and possibilities of unexpected friendships.
- To allow students the opportunity to create an extended response to the text.

1. Suggest to students that it was highly unlikely that a Guatemalan teenager and an American Peace Corps Volunteer would become such good friends. However, not all "unlikely friendships" have to be with someone from another culture. They could be with someone from another part of town, someone with a different background, someone with different interests, someone who isn't inside the circle of one's usual friendships/group. Perhaps give an example from your own experience.
2. Ask students to review the journal entry they wrote when reading "I Had a Hero," in which they described an unlikely/unexpected friendship they developed with someone very different from themselves. Then ask them: What "mark" or impression did this friendship leave on you?
3. Following this discussion, suggest to students that—in order to develop an unexpected, unlikely friendship—one first has to be "open" to having this kind of experience. Ask: Why would any of us want to bother being

open to unlikely friendships? What does being "open" to a friendship mean?

4. Ask students to do respond in their journals to the following idea:
    - Think of someone very different from yourself with whom you might want to become friends. What promises or possibilities might this new friendship hold for you? How would you go about beginning this friendship?
5. Conduct a whole-class discussion on the possible reasons why we would want to begin a friendship with someone very different from ourselves.
6. *Journal Entry:* Ask students to respond in their journals to the following prompts:
    - What did I learn about friendship and heroism from reading "'Magic' Pablo"?
    - What did this story teach me about the world, myself, and others?

Optional Extended Response to Literature:

Explain to students that you would like them to create an extended response to "'Magic' Pablo" by selecting one of the writing options below. For this assignment, if time permits, you may want to have students use all aspects of the writing process: pre-writing, drafting, revising, editing, and publishing. Have students work on the writing option they have selected. Provide time for peer review, feedback, and revision. When students have completed their essays, have them share them with each other in small groups. If you are teaching this unit to another class, you might arrange for an exchange of essays.

- Imagine that you and Pablo begin corresponding to each other. Write four or more letters (e.g., two from you to Pablo and two to you from Pablo) that describe major events (real or imagined) in each of your lives—and that also illustrate how your friendship develops and grows stronger over time.
- Write a sequel to this essay describing how you think Pablo's life evolved in the years following the time the story ends. In what ways does his imagination help him? In what ways does his determination help him? In what ways does his friendship with Mark remain with him even after Mark returns to the United States?
- Step into the shoes of Pablo. In the first person, as if you were Pablo, describe how you felt and what you did after Mark left Guatemala.

Describe the impression Mark has left on you. Then describe how your life unfolds over the next two years. What goals do you pursue? What dreams do you follow? How does your strength of character help you?

Choices and Explorations:

Below are several ideas you might want to consider for having students respond to the story in a way that allows for multiple intelligences (Gardner, 1983). For example, you may want to ask students to select from one of the following options:

- Have students write and enact a role play in which they assume the roles of Mark and Pablo in a meeting that occurs several years following the end of the essay. Assume that Mark has returned to the United States shortly after the essay ends and is now returning to Guatemala to visit Pablo. (Verbal/linguistic intelligence; bodily/kinesthetic intelligence)
- Have students create a flowchart that illustrates the sequence of events in "'Magic' Pablo." (Logical/mathematical intelligence)
- Have students engage in a debate in which half the class takes the affirmative position and half the class takes the opposing position to the following statement: "It is not natural talent, but imagination, effort, and perseverance that enable us to achieve important personal goals." Have students work in groups of four to develop arguments for either the affirming or opposing position. (Verbal/linguistic intelligence)
- Have students illustrate key events in "'Magic' Pablo" in a series of drawings or in a six-block cartoon (Visual/spatial intelligence)
- Have students write and present a poem, song, or rap that captures the events and main ideas in the essay, "'Magic' Pablo." (Musical/rhythmic intelligence)
- Have students assume the role of Pablo and write a diary entry in the first person that describes some aspect of his friendship with Mark Brazaitis, and the impact it had on him. (Intrapersonal intelligence; verbal/linguistic intelligence)

Connections to the Reading and Writing Workshop Unit

To focus students' attention on the way in which Mark Brazaitis used the literary device of dialogue to bring power to the story "'Magic' Pablo," see page 196-202 in the Reading and Writing Workshop unit.

BEST COPY AVAILABLE

READING AND RESPONDING TO *CROSS-CULTURAL DIALOGUE*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the personal narrative "Cross-Cultural Dialogue" written by former Peace Corps Volunteer, Roz Wollmering. Wollmering's narrative is taken from the Peace Corps book *To Touch the World*, a collection of Peace Corps Volunteer stories about their service abroad. Wollmering served in Guinea-Bissau, West Africa, from 1990-1992. In this essay, she writes about the problems she experienced as a beginning English teacher in an unfamiliar culture—an experience in which she felt very much like an "outsider."

"Cross-Cultural Dialogue" is a story about individuals from two different cultures trying to understand one another, and having a very difficult time of it. It's a story about someone who, despite many frustrating experiences, continues to persist in trying to cross a cultural divide. Originally titled "My Side vs. Their Side," the author (Roz) tells the story first from her point of view, and then from what she imagines to be her students' point of view. Writing is Roz's way of sorting out and making sense of a chaotic experience.

You may want to explain to your students that when the story shifts from Roz's point of view to her students' point of view, it is really Roz who is writing both sides of the "dialogue." As she writes about the experience from her students' point of view, she is trying to step into their shoes and "see" the world as they see it. A remarkable thing about Roz's story is her strong-willed and humble commitment to achieve understanding of another culture—and to see the world with new eyes.

About the Setting

Guinea-Bissau is a small country on the West African Atlantic coast, bordering Senegal. Of its one million inhabitants, more than half over the age of 15 cannot read or write. Many people live in small villages in remote areas, often without access to paved roads. Based on the September, 2000 report of The World Bank Group, Guinea-Bissau is one of the poorest countries in the world, with approximately 88% of the population living on less than U.S. $1 per day. It is here that Roz Wollmering agreed to serve as an English teacher and Peace Corps Volunteer.

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to "Cross-Cultural Dialogue." In particular, we have differentiated the instructional activities to provide options for using "Cross-Cultural Dialogue" with

younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 109.

Purpose:

- To introduce students to the story "Cross-Cultural Dialogue."
- To help students understand how a writer can write from two different perspectives.
- To teach students two reading comprehension strategies.

DAY ONE

1. Provide students with a brief overview of the Peace Corps and its work in Guinea-Bissau, using the information provided above. Explain to students that they will be reading a personal narrative written by a Peace Corps Volunteer titled "Cross-Cultural Dialogue," based on one of the Volunteer's experiences as she served as an English teacher in Guinea-Bissau, West Africa.
2. Show students a map of Africa, and point out the location of the country of Guinea-Bissau. Explain that it is one of the poorest countries in the world where more than half of the adult population cannot read or write. Explain that while a high value is placed on education, many factors interfere with children being able to attend school on a regular basis. Some of these factors, at the time this story was written, included: children were needed at home to help with growing and harvesting food; children were sometimes needed to care for younger siblings while their parents worked in the fields; there was a high degree of illness due to unsafe drinking water and lack of refrigeration for food; schools were badly in need of teachers and supplies, and often had to make do with very little.
3. Explain that the author of this story, Roz Wollmering, chose to serve as an English teacher and a Peace Corps Volunteer in a rural area of Guinea-

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

Bissau from 1990-1992. Despite extensive cross-cultural training, Roz was in no way prepared for the situation she encountered on her first day of school. Her determination to understand the local culture, and to bridge the cultural divide that separated her from her students, is clearly evident in "Cross-Cultural Dialogue."

4. Suggest to students: "Imagine that you are a Peace Corps Volunteer who has been assigned to teach English to pre-teens and teenagers in a remote and impoverished part of the world. You arrive at your destination and are excited to begin your work. What is going through your mind? What are your expectations of what the school and students will be like? What are you most looking forward to?" Conduct a brief class discussion.
5. Prior to asking students to read the story, explain that it is written in two parts and from two different perspectives. Explain to students that the story was originally titled "My Side vs. Their Side," because Roz tells the story first from her point of view, and then from what her experience in her students' culture led her to believe was their point of view. In order to write from her students' point of view, Roz had to try to step into their shoes and see the world as they saw it.
6. You may want to point out that, rather than being a conversation among two or more people, the "dialogue" in this story is an internal one. It is between Roz and herself, as she uses writing as a vehicle for sorting through a very complex experience.
7. Explain to students that as Roz writes about the events from her students' point of view, she is making an attempt to step into their shoes and understand the world from their cultural perspective. Suggest to students: When you've finished reading Roz's story, decide how successful you think she was in capturing her students' perspective. If it is difficult to decide this, think about what additional information you might need. How would Roz ever be able to know how her students really experienced the situation?
8. Refer students to the Glossary of Terms on page 40 and ask them to read "Cross-Cultural Dialogue." *Optional Comprehension Strategy:* You may want to say to students: "As I am reading a story, I often use a highlighter or make notes in the margin when I think something is important, when I like a particular line or sentence the author has written, or when something raises a question for me—almost as if I'm "talking to the text." Doing this helps me get at the meaning of what I'm reading."
9. Suggest to students that they try this strategy to see whether it works for them. Ask them to highlight those parts of the story that they think are

important, the lines of the story that they like, and any parts of the story that are confusing to them. As questions come up, ask them to write their questions in the margins, almost as if they were "talking to the text" and asking: "Story, what are you telling me?"

10. Provide students the remainder of the class period for reading the story.
11. *Comprehension Strategy.* There is a significant research base relating the use of graphic organizers to increases in student achievement. With this in mind, we are suggesting you use a "Story Frame" (Fowler, 1982) to help students sort out the multiple meanings in "Cross-Cultural Dialogue." Close to the end of the class period, provide students with copies of "Story Frame A" (Worksheet #3a) and "Story Frame B" (Worksheet #3b). Then give students the following homework assignment: "For tomorrow's class discussion, I'd like you to review the events of the story from each of the two perspectives: Roz's perspective and her students' perspective. Using "Story Frame A," describe in writing the events from Roz's perspective. Using "Story Frame B," describe in writing the events from her students' perspective."

Enduring Understandings:

- Two or more people can have the same experience but "see" it in entirely different ways, especially when crossing cultures.
- To avoid misunderstanding others, you have to try to see the world from their perspective, not your own.
- Writing can help us sort out life experiences and better understand the world, ourselves, and others.

Essential Questions:

- How can two people have the same experience and see it so differently?
- How do you learn to see things from another person's—or another culture's—perspective? Why bother?
- How can writing help us make sense of life experiences and better understand the world, ourselves, and others?

Grade Levels:

This lesson plan can be adapted for use with students in grades 7-12.

Assessments:

Group discussions, graphic organizers, role plays, journal entries, extended writing assignments.

BEST COPY AVAILABLE

Worksheet #3a
Story Frame "A": Roz's Perspective

Directions: Fill out this story frame in response to the following prompts:

In this story, Roz's problem starts when:

After that:

Next:

Then:

Finally:

Worksheet #3b
Story Frame "B": Roz's Students' Perspective

Directions: Fill out this story frame in response to the following prompts:

In this story, students' problem starts when:

After that:

Next:

Then:

Finally:

DAY TWO

Either write something worth reading or do something worth writing.

Ben Franklin
U.S. Statesman

Purpose:

- To have students probe the deeper meanings of the story.
- To have students experience what it is like to try to see the world from another perspective.

1. Have students share their highlights with one partner, the lines or sentences they liked with another partner, and the parts of the story that were confusing or raised questions for them with another partner. Then conduct a whole-class discussion. Ask: What is really important about the story "Cross-Cultural Dialogue"?
2. Next, divide the class into two groups—"A" and "B." Students in the "A" group will focus on Story Frame "A." Ask the "A" group to form groups of three. Ask students in the "B" group to focus on Story Frame "B" and to also form groups of three. Thus, students who are focusing on the same Story Frame ("A" or "B") will be seated together.
3. Ask students in each group to compare their story frames, fill in details they may have missed, and help each other clarify points that may have been confusing.
4. Ask students: What do you think of using a "story frame" as a reading comprehension strategy? Did it increase your understanding of the story? If so, in what ways? If not, why not? When else might you use this strategy?
5. *Role-Play Activity.* Next, explain to the groups that you'd like them to participate in a role-play activity. To prepare for this, explain that groups who have focused on Story Frame "A" (Roz's viewpoint) will have 10 minutes to decide what they will say in a role play when they are paired with someone who has focused on Story Frame "B" (Roz's students' viewpoint). Students in the "B" group will be preparing in the same way.
6. Next, set up the role-play activity in the following way: Ask one group of students focusing on Story Frame "A" to pair up with one group focusing on Story Frame "B", thus forming groups of six. Do this until you have several groups of six, with the "A"s and "B"s seated facing each other.
7. Everyone with Story Frame "A" will play the role of Roz. Everyone with Story Frame "B" will play the role of her students. Thus, there will be three people who can play Roz in each group of six, and three people who will play her students. Groups should rotate the role of Roz among

the three players. Encourage both Roz and her "students" to refer back to the text for ideas if the role play begins to lag. Finally, ask students to imagine that the role play begins on the day when there are enough students in Roz's class for school to actually begin.

8. Provide students with approximately 10 minutes for the role play. Circulate among groups taking brief notes on interesting comments.
9. Debrief the role play with the following questions:
   - How did it feel to step into the shoes of Roz?
   - How did it feel to step into the shoes of her students?
10. *Journal Entry.* For homework, ask students to do the following: Select one incident from the story—one that seems significant to you, and around which there was considerable misunderstanding. Describe the incident in your Reading Journals. Then, try to step into Roz's shoes and interpret and write about the incident from her point of view. Next, try to step into her students' shoes, and interpret and write about the incident from their point of view. Finally, explain in writing what you learned by going through this process.

DAY THREE

Purpose:

- To have students use the incidents in Roz's story to explore the concept of "crossing cultures."
- To have students reflect on what it is like to feel like an outsider (in the way that Roz did).

1. Ask students to share their journal entries with a partner, and then in a whole-class discussion. Ask: Why is it sometimes difficult to step into another person's shoes?
2. Then ask: If you had been in Roz's situation, what might you have done? If Roz's students were to have the opportunity to read her story, do you think they would agree with the way she has portrayed the situation? Why or why not?
3. Make the point, if it hasn't already come up, that to imagine someone's point of view is not the same thing as actually knowing what that person's point of view really is. How could Roz have checked out whether or not her perceptions were correct? Do you think every student in Roz's class would have seen the situation in exactly the same way?

4. Ask students: How is it possible that two or more people can experience the same events and interpret them completely differently? Have you ever had the experience of going to a movie or watching a video with a friend, and each of you thought that something completely different was important? Ask: How could that be? You each saw the same movie.
5. Explain that it is rare that two people have the same experience and interpret it in exactly the same way. This situation becomes even more complex when the two people come from different cultures.
6. Explain to students that when Roz left the familiar culture of the United States and entered the unfamiliar culture of Guinea-Bissau, she experienced a phenomenon called "crossing cultures."
7. Ask students: What do you think the phrase "crossing cultures" might mean? Have you ever "crossed cultures"? What did it feel like? Ask students to discuss these questions with a partner, and then conduct a whole-class discussion.
8. Clarify the concept of "crossing cultures" by explaining to students that when we talk about behaviors and beliefs that a group of people have in common, we are talking about culture. Culture consists of the daily living patterns and the most deeply held beliefs that a group of people hold in common. It is demonstrated in many ways: customs, traditions, values, world view, styles of dress, attitudes toward education, beliefs about the importance of time, the responsibilities of children and teens, and the role of the family, as well as celebrations, music, art, and much more.
9. When individuals cross from one culture into another, they often may feel different, "strange," or like an outsider—and they may often view people from the new culture as different or "strange." They may feel that they have stepped out of a very familiar place where all the rules for behavior are known—into a place where they have to learn a whole new set of rules.
10. *Journal Entry.* Ask students to respond in their Reading Journals to this prompt: Have you ever had the experience of not being sure what the rules were? (Explain that this could be the experience of moving to a new country, moving to a new state, city, town, or neighborhood, moving to a new school, or moving to a new group within a school.) Ask students to write about this experience and what it felt like.
11. Ask students to share their responses with a partner. Then ask partners to share with another set of partners in groups of four. Students in your class who have come to the United States from another culture can be a great resource in this activity. Invite them to share their experiences.

12. Ask students: What experiences did you hear about that made a strong impression on you? Elicit several different responses.
13. *Journal Entry.* For homework, ask students to consider the following statement: "To avoid misunderstanding the behavior of individuals different from yourself—and/or from another culture—you have to try to see the world from their perspective, not your own." Ask them to explain in their Reading Journals whether they agree with this statement or not—and their reasons why. Then ask them to respond in their Reading Journals to this question: What are some possible ways to go about seeing things from another person's—or another culture's—perspective?

DAY FOUR

Purpose:

- To have students experience the way in which the act of writing can be a way of sorting out complex experiences that involve different perspectives.
- To have students apply what they have learned in reflecting on the meaning of "Cross-Cultural Dialogue" to their own lives.

1. Ask students to share their journal responses from the night before in groups of three and then in a whole-class discussion.
2. If students don't mention this, suggest that the act of writing was Roz's attempt to try to see the world from another culture's perspective and to sort out the meaning of her experience.
3. Now ask students to think about a misunderstanding that has occurred in their own lives. Suggest to students: "Let's see if writing about this experience can help you sort it out—or at least see it with new eyes." Explain to students that you would like them to try to write about the misunderstanding first, from their own point of view, and then from the point of view of the other person involved. To help students organize their thoughts and their writing, suggest the following:

   "If you are comfortable doing this, talk to the person with whom you had the misunderstanding and—putting your own perspective aside for a moment—try to see the misunderstanding from his/her perspective. If you're not comfortable talking to the person, try to imagine, as Roz, did what the situation looked like from that person's perspective.

4. Then use the graphic organizer in Worksheet #4 and the questions to help you develop a set of written reflections on the misunderstanding. Try to write about the misunderstanding, as Roz did, from two points of view. Before writing about the misunderstanding, brainstorm a set of preliminary notes in Worksheet #4.
5. Once students have made their preliminary notes in the graphic organizer, have them try to write about the misunderstanding from both points of view (their own and that of the other person involved), incorporating their notes in the graphic organizer with a response to the following prompt: Here is what I learned from the experience of writing from two different points of view.
6. Have students begin this assignment in class and complete it for homework. Have them share their work with in small groups during the next day's class. Ask for volunteers to share their writing and what they learned as they worked to see a situation from two points of view. In the course of the discussion ask:
    - What was the most difficult part of this writing assignment? Why?
    - What was the most important thing that you learned?
7. *Journal Entry:* Conclude the lesson on "Cross-Cultural Dialogue" by asking students to respond in their journals to the following prompt: How did reading and responding to "Cross Cultural Dialogue" help you better understand the world, yourself, and others?

Connections to the Reading and Writing Workshop Unit

To focus students' attention on the way in which Roz Wollmering used the five main elements of storytelling in "Cross Cultural Dialogue" see page 215-220 in the Reading and Writing Workshop unit.

Choices and Explorations:

Ask students to select an individual in your school or community who has come from another culture. Ask them to talk with this person about things that have been difficult for them to understand about the culture of the United States. Ask students to follow up their conversations with a written account of what they have learned about seeing the world from another culture's perspective.

Worksheet #4:
Sorting Out Perspectives

Directions: ***Complete the worksheet by responding to each of the prompts.***

The experience as I saw it:	The experience as the other person saw it (or how you think they saw it):
How I felt about the experience:	How the other person felt about the experience (or how you think they felt):
Why I felt the way I did:	Why the other person felt they way he/she did (or why you think they person felt that way):

READING AND RESPONDING TO *ON SUNDAY THERE MIGHT BE AMERICANS*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the short story, "On Sunday There Might Be Americans" written by former Peace Corps Volunteer, Leslie Simmonds Ekstrom. The story was published in *Living on the Edge: Fiction by Peace Corps Writers*, a collection of Peace Corps Volunteer fiction edited by John Coyne (Curbstone Press). Many Peace Corps Volunteers are moved to write about their encounters with other cultures—especially relationships or events which held great meaning for them. Often their writing is a way of preserving their memories of important people, stirring events, and significant places in their Peace Corps experience. Sometimes it is a way of thinking through differences in cultural values—or reflecting on personal changes they may have experienced as a result of their Peace Corps service. And sometimes it is a way of sorting through their experience of leaving the United States, a land of plenty, and encountering cultures and peoples who may lack the basic necessities of life.

Leslie Simmonds Ekstrom served as a Peace Corps Volunteer in Niger, a small country in West Africa from 1963-1965. At the beginning of her story, Leslie tells readers what prompted her to write it. She says:

> *As a Peace Corps Volunteer, I'd always loved being part of the excitement and commotion of an African marketplace (where local farmers and craftsmen come to sell their produce and artwork). Except for the noisy boys who demanded to guard your car, barter a price, or carry your loads, the market that most reminded me of my Volunteer days was at Ayarou, near the Mali border. One Sunday at Ayarou, a small boy followed me all through the market. He was shy and hesitant and I thought I could ditch him, but then he'd reappear in my shadow again. I finally paid him to go away. But I kept thinking about him—what his life might be like, how he perceived Westerners, and how easily Westerners become oblivious to the lives of ordinary people like him. Trying to imagine his life, I wrote "On Sunday There Might Be Americans."*

"On Sunday There Might Be Americans" is a story about many things: it's about a young boy taking responsibility for his family's survival; about how close family bonds bring balance to difficult economic conditions; about a young boy's hopes and dreams; and about how it feels to be overlooked and ignored.

On the deepest level, it is a story about seeing yet not "seeing" others. For example, we see many people each day in our busy lives. Many times we see them only with our eyes. Other times we are so preoccupied with our thoughts, tasks, and what we want to accomplish, that we only "notice" the people around us in passing—or sometimes we are simply oblivious to them.

But on some occasions, we also "see" certain people with our minds and hearts. The difference between seeing people with our eyes only and "seeing" them with our minds and hearts is immense. This story is a way for you to explore these issues with your students. It is also an opportunity for your students to experience what it's like to be growing up in a culture very different from their own.

Ekstrom's nonfiction articles and commentary pieces have been published in numerous community publications, as well as *The Washington Post*. Her fiction has appeared in *The Bridge*, a national publication on cross-cultural affairs.

About the Setting

To help your students understand the context of the story, we'd like to provide you with some information on its setting. Niger, West Africa, a country of 10 million people, is located in sub-Saharan Africa, south of Algeria and Libya and West of Mali. A section of the Sahara Desert extends into Niger's northern regions. Located very close to the equator, Niger has extremely high daytime temperatures and little rainfall in many regions. Droughts are the main threat to food production, and malnutrition is a persistent health problem. Many Peace Corps Volunteers work in rural areas of Niger to improve the nutritional status of children and pregnant women.

According to World Bank data, Niger is one of the poorest and least developed countries in the world. According to World Bank statistics for the year 2000, Niger ranked 173 out of 174 on the United Nations Human Development Index—an assessment of social, health, and economic conditions (www.worldbank.org/afr). According to Peace Corps data, roughly 25% of children under the age of two are malnourished, resulting in one of the world's highest infant mortality rates (www.peacecorps.gov/countries/niger). Nearly a third of the children born in Niger die before age five from malnutrition and poor health conditions (www.countrywatch.com). The life expectancy for the total population is 45 years. According to World Bank statistics for 1999, only 23% of Nigeriens over age 15 can read and write, and only 24% of school-age students attend school.

You can find additional information about Niger provided by Peace Corps Volunteers on the World Wise Schools Web site (www.peacecorps.gov/wws).

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

BEST COPY AVAILABLE

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to "On Sunday There Might Be Americans." In particular, we have differentiated the instructional activities to provide options for using "On Sunday There Might Be Americans" with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe, 1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 121. We hope they have meaning for you and your students.

DAY ONE

Purpose:

- To introduce the story to students and have them reflect on its setting.
- To stimulate large and small group discussion about the story's meaning.

1. Provide students with information about Niger presented on page 119. Show students a map of Africa, and point out Niger's location in West Africa.
2. Based on the data from The World Bank and other sources on page 119, explain that Niger is one of the poorest countries in the world. Refer students to the Web sites on page 119 for further information.
3. Ask students: What do you think the lives of Nigerien children and teenagers must be like? Give students an opportunity to share their thoughts with a partner.
4. Explain to students how Leslie Simmonds Ekstsrom came to write "On Sunday There Might Be Americans," using the information provided on page 118. Ask students: What do you think Leslie may have wanted readers to be thinking about as they read her story?
5. Explain to students that they will be reading about a day in the life of Musa, a 12-year-old Nigerien boy.

6. Refer students to the Glossary of Terms on page 51, and have them read the story. Ask students, as they did when reading "I Had a Hero," to try to visualize the different scenes in the story as if they were creating "a movie in their minds." Ask students, as they are reading, to highlight sentences or passages of particular meaning to them and to jot down notes in the margin regarding anything that may raise questions or cause confusion.
7. When students have finished reading the story, ask them to form groups of three and share their highlights and questions. Then conduct a whole-class discussion. Ask: Is there anything that you are confused about or that raises questions in your mind?
8. Explain to students that there is no one "right answer" when trying to interpret a story. Different individuals will respond to a story in different ways, based on their own unique perspectives and life experiences. Suggest that reading a story is enriched by hearing many different interpretations and then selecting those that may have the most meaning. With these thoughts in mind, ask students the following questions:
    - What is significant about this story?
    - What ideas do you think Leslie wanted her readers to be thinking about?
9. As you conduct a whole-class discussion on these questions, different students will focus on different things. Some students will focus on the personal and cultural differences between Musa's life and their own. Some will focus on the relationships in Musa's family. Others will focus on the issue of poverty. And still others will focus on the way the American woman was so caught up in her own world that she simply ignored Musa and what his needs might have been. All these interpretations will help students recognize the many rich facets of "On Sunday There Might Be Americans."
10. If time permits, additional questions you might ask to stimulate discussion are:
    - Why did Leslie choose this particular title for her story? Does the title make sense to you? Why or why not? Is there another title you would have used?
    - Why do you think Leslie ends her story the way she does? (Remind students that since this story is fictional, Leslie could have ended it any way she wished.) So why this particular ending?

Enduring Understandings:

- Sometimes we are so caught up in our own world that we really don't "see" others—or realize how they might see us.
- To avoid misunderstanding—or possibly hurting—others, we need to see the world from their perspective, not our own.
- Reading enables us to see the world from many different perspectives and expand our world view.

Essential Questions:

- How do you learn to see things from another person's—or another culture's—perspective? Why bother?
- What does it take to put ourselves in another's shoes? Why bother?
- How does reading help us expand our perspective on the world, ourselves, and others?

Grade Levels:

This lesson plan can be adapted for use with students in grades 7-12.

Assessments:

Group discussions, journal entries, graphic representations of key ideas; extended writing assignments.

BEST COPY AVAILABLE

11. You may first want to have students discuss these questions with a partner before beginning a whole-class discussion.
12. *Journal Entry:* For homework, ask students to re-read the story, complete the "Story Frame" on Worksheet #4 on the opposite page, and respond in their Reading Journals to the following prompts:
    - What does this story leave you wishing you knew more about?
    - What other experiences does this story make you think of?
    - What is really important about this story?

Note to Teachers:

In preparation for tomorrow's lesson, here are questions of a more factual nature that you may want to ask to check students' comprehension of the story:

- Describe Musa's surroundings and what they tell you about his life and economic situation.
- Explain the dynamics between the pack of boys "hovering near the hotel gates" and the people driving the cars through the gates.
- How does the man in the white Peugeot respond as the pack of boys circle the car? What do you think of his response? How would you have responded?
- When one of the Fulani (a nomadic tribe) girls looked at Musa, "speaking to him with her eyes," he didn't "answer back." Later, when the Bela (another nomadic tribe) girls were "flashing their eyes at him," this time he looked back. What do these encounters reveal? How can you relate to this?
- As Musa looks at his reflection far off in the hotel's doors, he sees into his future. What are his dreams? How are they like yours? How are they different?
- Re-read the dialogue at the end of the story between Musa and his mother. What is taking place between the two of them? Do you think Musa's mother understands what really happened at the market? What keeps Musa going back to the market on Sundays?

Worksheet #5
Story Frame: Understanding Musa

Directions: Fill out this story frame in response to the following prompts:

In this story, Musa's problem starts when:

After that:

Next:

Then:

Finally:

DAY TWO

Purpose:

- To help students see the world from Musa's point of view.
- To allow students to capture the essence of the story using graphic representations.

1. Remind the class of the visualization strategy they experienced in "I Had a Hero." Ask them: In what ways did using this strategy increase your comprehension? Have you tried to use visualization as a comprehension strategy in other classes? Which ones? How did the strategy work?
2. Explain to students that you'd like to try the visualization strategy again to help them increase their comprehension of the story. This time you will be focusing on mental pictures, but also on feelings. For example, you will be asking them to feel how Musa must have felt at different points in the story. You would like them to put themselves in Musa's place and try to "walk in Musa's shoes." Ask students to close their eyes and picture in their minds the following:
    - Picture Musa holding his baby sister in his lap and feeding her his porridge.
    - Feel how Musa must have felt as he was walking in the crowd of people going to the town market.
    - Picture all the boys swarming around the large green car filled with wealthy Europeans going to the hotel. Feel how Musa must have felt as he watched them.
    - Feel how Musa felt when he looked inside the hotel gates.
    - Picture Musa following the American woman around the market hoping she would ask for his help.
    - Picture Musa being distracted by the shy Bela girl.
    - Feel how Musa felt when the American woman allowed him to be the "go-between" so that she could buy a bracelet.
    - Feel how Musa must have felt in the heat of the day when the American woman went into the hotel.
    - Feel how Musa must have felt looking into the hotel knowing that this "world" was closed to him and that he could never go in.
    - Feel how Musa must have felt when he realized he had slept too long and woke up to find that the Americans were leaving.
    - Feel what Musa must have felt when the American woman said to him: "Oh, I forgot about you."

- Picture Musa returning home to his family with nothing to show for his day at the market. Feel how he must have been feeling.
- Feel how he must have felt when he returned home and his mother offered him a fresh, warm bowl of porridge.
- Feel how Musa must have felt when he told his mother he would try again next week because "Americans come every Sunday."

3. In a whole-class discussion, ask students:
   - What visual images in the story were particularly striking to you?
   - How easy or difficult was it for you to put yourself in Musa's shoes? Why?
   - What makes it hard to see the world from another person's point of view?
   - Did the American woman see the world from Musa's point of view? Why or why not?
   - How do you learn to see things from another person's point of view? Why bother?

4. Now ask students to turn to the Story Frame and questions they responded to in last night's homework. Have students compare their Story Frame in pairs, and then in groups of four. Tell students to not expect that each Story Frame will be the same. Different students will think that different things are important in the story. Ask them to see what they can learn from their partner's Story Frames. (Note: Consider using mixed-ability groups for this activity as a comprehension and discussion aid.)
5. After five minutes or so, ask several volunteers to share the content of their Story Frames with the whole class.
6. Then have students discuss their responses to the journal prompts they completed for homework. Remind them that these are not easy questions to answer and, in fact, there is not one "right" answer to the questions. These are questions that call for personal interpretation. Encourage students to express many different ideas and to back them up with quotes from the text.
   - What does this story leave you wishing you knew more about?
   - What other experiences does this story make you think of?
   - What is really important about this story?
7. Ask students to discuss their responses with a new partner, and then in groups of four. Follow this with a whole-class discussion.

8. One way to encourage students to express different points of view is to remain non-judgmental about their responses and to use questions like: "Who has a different viewpoint about this?" "Who has viewpoint that is similar to the last one but not exactly the same?" "Is there another way to look at this?" "Who has something else to add to this?" Remind students to always support their viewpoints with examples from the text.
9. *Graphic Representations:* Allow sufficient time for a discussion of these questions. Then wrap up the day's lesson with the following activity: Ask students to form groups of three. Give each group a large sheet of paper and some felt-tipped markers in various colors. Ask the groups to draw symbols, sketches, or other graphic representations that capture the main ideas in "On Sunday There Might Be Americans." Research (Marzano et al., 2001) has shown that when students are able to represent key ideas non-linguistically, their comprehension is increased.
10. As students may not have enough time to complete this activity in today's class, ask each student, for homework, to come up with his or her own symbols, images, or sketches. Ask students to also look in various magazines for photos that may represent the main ideas of the story and to bring these photos to class tomorrow. Let students know that tomorrow they will return to their same group of three and finish their graphic representations of the main ideas of "On Sundays There Might Be Americans."

DAY THREE

Purpose:

- To encourage students to probe the deeper meanings of the story.
- To help students relate important ideas raised by the story to their own lives.

1. Have students rejoin their groups of three and complete their graphic representations. Provide glue sticks to groups that have magazine photos to add.
2. After groups have completed this assignment, ask each group of three to share their graphic representations with another group of three. Group members should be able to provide good reasons for the particular images they selected to convey the story's main idea. Have two or three groups share their graphics with the whole class. Then, post each group's graphic representation on the walls around the room.

3. *Cooperative Learning Activity:* Reassemble the class into groups of four or five (the goal is to have no more than five groups). Give each group a number from 1-5. Explain to students that you will give each group a different question to respond to; e.g., question #1 will go to group #1; question # 2 will go to group #2, question #3 will go to group #3, and so forth.
4. Here are some suggested questions. Write each question on a separate sheet of paper. Number each paper with the question number. Staple 3-4 sheets of blank paper behind the paper with the question on it.
    - In what ways did the American woman not really "see" Musa? If the American woman had been able to "see" Musa not only with her eyes, but with her mind and heart, what do you think she would have done differently? Why?
    - How do you think the world within the Hotel gates and walls is different from the world Musa lives in? What does it feel like to be an "outsider"?
    - Musa wonders "why Allah had made the world unevenly." Why does he wonder this? Describe a time when you felt the same way.
    - What disturbed you most about the story "On Sunday There Might Be Americans"? Why?
    - Like the American woman, sometimes we are so caught up in our own worlds that we really don't "see" others—or realize how they might "see" us. How could we change this? What would we need to do differently?
5. Once you have prepared the questions (best to do this before class), explain to the five groups of students that each group will be receiving a different question about the story. Each group's task is to read the question, discuss possible answers, arrive at the best answer(s), and write them on the attached sheets of blank paper. Each group will have 5-7 minutes to do this. Ask each group to select a discussion leader, a timekeeper, a "gatekeeper," a recorder, and a reporter.
6. Explain that you will call "time" at the end of seven minutes, at which time each group will pass their question and answer(s) to the group on their right. In this way, each group will have a new question to answer, but may benefit from thinking about the answers from the group that previously answered that particular question.
7. Repeat the process, call time, and have each group again pass their question to the group on their right. Ask the discussion leaders to read the

Reading a book is like re-writing it for yourself.... You bring to a novel, anything you read, all your experience of the world. You bring your history and you read it in your own terms.

Angela Carter
Author

group's new question, as well as the answers from the previous group(s). The process repeats itself for a total of five rounds, with each group responding to a new question with each new round. The process continues until each group has its original question back again.

8. At this point the groups read all the responses to their question, and discuss and reflect on the responses in order to present a summary of the responses to the whole class. Ask each group's reporter to present a summary of the responses to their question to the whole class.
9. Since this is a cooperative group process, it works best when each member of the group has a role to play. We've suggested the roles of discussion leader, timekeeper, "gatekeeper," etc. You may want to add your own.
10. The discussion leader's role is to read each question to his/her group, to read previous responses to the question to his/her group, to make sure that each group member has a chance to contribute to the discussion, and to permit only one person to speak at a time. This role is an important one, so you will want to make sure that the class knows these ground rules. The gatekeeper's role is to support the discussion leader by ensuring that all members are being listened to. The recorder's role is to write down the group's responses to each question. The reporter gives the final summary, and the timekeeper gives the "two-minute" warning.

11. *Journal Entry.* In all likelihood, it will take the rest of the class period to complete this activity. So you will need to process it on the next day. For homework, ask students to respond to the following prompts in their Reading Journals:
    - As I think about the activity we just completed, here are some things that I came to realize about the story's meaning that I hadn't thought of before...
    - As I think about "On Sunday There Might Be Americans," what surprises me is...

DAY FOUR

Purpose:

- To stimulate further thinking about the meaning of the text.
- To provide students the opportunity to craft an extended written response to the text.

1. Ask students to share their journal responses from the night before with a partner and then in a whole-class discussion.
2. Remind students that when the class read "I Had a Hero" and "'Magic' Pablo," they explored the idea of character and "strength of character." There was a discussion that character can sometimes be viewed as the "mark" you leave on another person. Ask students:
    - What impression or "mark" did Musa leave on the American woman?
    - What impression or "mark" did the American woman leave on Musa?
    - What impression or "mark" did Musa leave on you?
    - What do you see as Musa's "strength of character"? What are the character traits that most impress you about Musa?
3. After exploring these questions, talk with students about the ways they think reading can provide new perspectives on the world. Ask: What new perspective on the world did you gain as a result of reading "On Sunday There Might Be Americans"?
4. Also talk to students about the ways they think writing can help us make sense of confusing or complicated experiences. Ask: Why do you think Leslie wrote "On Sunday There Might Be Americans"? What was she trying to make sense of?
5. *Extended Response to Literature.* Explain to students that to conclude work on this story, you would like them to have the opportunity to respond to "On Sunday There Might Be Americans" through an extended piece of writing. They will have many options to select from; e.g., personal narratives, a piece of fiction, an exchange of letters, or poetry. The suggested options are presented below.

    Responding Through a Personal Narrative: Write a personal narrative, using (or adapting) one of the scenarios below:

    - Describe a time when someone (a friend, teacher, coach, group of kids) made a you feel completely left out, "invisible," disregarded, or ignored—or a time when you made someone else feel that way.

Connections to the Reading and Writing Workshop Unit

You may also choose to use the lessons on pages 221-227 in the Reading and Writing Workshop to help students understand character development in the context of "On Sunday There Might Be Americans." In these lessons, students explore the techniques writers use to make the characters in their stories come alive. They also have the opportunity to practice developing a character of their own in preparation for writing their own personal narratives at the end of the unit.

- Describe a time when someone seemed completely oblivious of your feelings and needs—or when you were oblivious of theirs.
- Describe the similarities and differences between a Sunday in your life and a Sunday in Musa's life. What are the reasons your life is the way it is, and what are the reasons Musa's life is the way it is? What does comparing your lives make you think about? Describe a "new Sunday" in Musa's life the way you'd like it to be.

Responding Through Fiction: Write a piece of fiction, based on one of the ideas below. Your fictional account should include characterization, description, setting, and dialogue.

- Rewrite the ending of "On Sunday There Might Be Americans" in a way that is credible to readers, based on what they know about Musa and his situation.
- Write a sequel to "On Sunday There Might Be Americans" that begins at the point where the short story ends.
- Write a fictional piece of your choice that in some way reflects the ideas in "On Sunday There Might Be Americans."

Responding Through Letter-Writing: Write three letters: the first from you to Musa; the second from Musa to you in response to your letter; and the third from you to Musa in response to his letter to you. Or write a series of letters from you to the American woman and from the American woman to you.

Responding Through Poetry: Compose a narrative poem about Musa that captures the essence of "On Sunday There Might Be Americans"—and that also captures the way in which this story relates to your own life. In your poem, rhyme is not as important as is expressing the essence of the story, your response to it, and/or the way the story may have changed you.

READING AND RESPONDING TO *ILUNGA'S HARVEST*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the personal narrative "Ilunga's Harvest" written by former Peace Corps Volunteer, Mike Tidwell.

"Ilunga's Harvest" is a fascinating sequel to "I Had a Hero." In it, Tidwell writes again about his extraordinary friendship with the African village chief, Ilunga. This time, Tidwell also writes about an incident with Ilunga and the people of Kalambayi that caused him to become aware of, question, and come to grips with his own deep-rooted cultural beliefs as he had never done before. The experience he describes in "Ilunga's Harvest" raises complex questions that have no easy answers.

As we noted earlier when introducing "I Had a Hero" (pages 85-86), Tidwell met Ilunga during his Peace Corps service in the village of Ntita Kalambayi, in the African nation of Zaire (now, since 1997, the Democratic Republic of the Congo). Tidwell's assignment as a Peace Corps Volunteer was to teach the villagers how to build and stock ponds for raising fish.

We chose "Ilunga's Harvest" as the first story under the *No Easy Answers* theme because we think it presents na invaluable opportunity for students to learn about cultural differences—and to think about times in their lives when they faced questions/situations that had "no easy answers." In "Ilunga's Harvest," Tidwell describes an incident in which there is no clear right or wrong course of action. On one level, the story deals with a people's struggle to survive. On a deeper level, it deals with issues of generosity, justice, individualism and community, and the complexity of cultural differences. It demonstrates the way in which our cultural upbringing influences our beliefs, our behavior, and the decisions we make. The story also illustrates how the experience of going from one culture to another caused Tidwell to raise questions—not just about the new culture, but also about his own. And the questions that Tidwell confronted were the kind that are not easily answered.

About the Setting

To help your students understand the impact of the story, you might want to review with them the information we provided with "I Had a Hero" on its setting (pages 85-86)—the Democratic Republic of the Congo (DROC), formerly Zaire (and, before that, the Belgian Congo). As you'll remember from the lesson plans for "I Had a Hero," Tidwell, in his introduction to *The Ponds of Kalambayi*, describes the Congo River and the village of Ntita

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

Kalambayi in the very heart of central Africa. We included the description of the Congo River basin as a separate worksheet with "I Had a Hero" on page 87 to be photocopied for students. We encourage you to have students review it again or, for younger or less able readers, to read it again to them.

When you come to the section of the lesson plan (Day One) which recommends that students read Tidwell's description of the setting, there are two important concepts you might want to revisit with students:

- The meaning of the word "traditional" as Tidwell has used it. You may want to explain to students that the word traditional in this context refers to a place where life is the way it has always been for many years. It is a place far from the flow of modern technology—where children grow up and do the same things their parents have done, where family ties are extremely important, and where habits and values rarely change. In the sense that Tidwell used the word traditional, it is the exact opposite of what we in the United States would construe as "modern." Thus, on one level, "Ilunga's Harvest" is about a "modern man" (Tidwell) encountering a "traditional" culture.
- The meaning of Tidwell's statement: "What I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human." As students are reading "Ilunga's Harvest," you may want to ask them to look for exactly the kind of lesson the people of Ntita Kalambayi taught Tidwell on "what it means to be human."

Introduction

In this lesson plan, we present many ideas for reading and responding to "Ilunga's Harvest." We've differentiated the instructional activities to provide options for using "Ilunga's Harvest" with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. In particular, we introduce the option of using Literature Circles (Daniels, 1994) with older, more experienced readers (see Appendix C, page 264 for instructions). We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

Differentiating Instruction: Older Students

We suggest that you try using the strategy of Literature Circles (Daniels, 1994) with older students to help them become more self-directed in exploring the deeper meanings of a text—and to increase their level of understand-

ing and ownership of the ideas embedded in "Ilunga's Harvest." For information on Literature Circles, see page 264.

Differentiating Instruction: Younger Students

We've written this sequence of lesson plans for "Ilunga's Harvest" with explicit guidelines, questions, and suggested activities for younger students or struggling readers. However you can easily adapt the instructional sequence below for students of any age or ability level.

Keep in mind that the use of Literature Circles and the lesson plan that follows are not mutually exclusive. You may want to use parts of the following lesson plan together with Literature Circles, or you may want to use only the instructional sequence as it's presented below. In any case, we've written all of our lesson plans with the idea that teachers who use them will make modifications or enhancements based on time, experience, their students' needs.

We've also developed these lesson plans to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar to the right.

Enduring Understandings:

- Everyone has a culture. It influences how we see the world, ourselves, and others.
- Some cultures believe the group is responsible for the well-being of each individual. Other cultures believe individuals are primarily responsible for themselves.
- Life can raise questions with no easy answers.

Essential Questions:

- How does our culture influence how we view the world, ourselves, and others?
- When is taking care of the individual more important than taking care of the group? When is taking care of the group more important than taking care of the individual?
- Why are some life questions so hard?

Grade Levels:

This lesson plan can be adapted for use with students in grades 7-12.

Materials:

Worksheet #1: *The Congo River Resource Sheet* (see page 87); Worksheet #6: *"Ilunga's Harvest" Discussion Guide*

Assessments:

Journal entries; oral presentations; role plays; extended written responses to the text.

DAY ONE

Purpose:

- To introduce students to the story "Ilunga's Harvest."
- To stimulate individual and group reflection about the story's meaning.

1. Provide students with a brief review of Tidwell's work with the Peace Corps in Zaire (the Democratic Republic of the Congo) using the information provided on pages 85-86 and page 131. Explain to students that in "Ilunga's Harvest" they will be reading a sequel to "I Had a Hero." In it, Tidwell describes what happens to Ilunga's extraordinary fish pond and how what happened caused him to think about things in a way he had never done before.
2. Have students review *The Congo River Resource Sheet* (page 87) so that they, once again, have a feel for the setting of the story, the rural village of Ntita Kalambayi.
3. Explain that the two main characters, again, are the author, and Peace Corps Volunteer, Mike Tidwell, and Ilunga, the chief of the African village of Ntita Kalambayi. Ask students to discuss the following questions with a partner: What do you already know about Ilunga? What is he like as a person? What more would you like to find out? What do you think his "harvest" will be?
4. Ask students to notice that "Ilunga's Harvest" has been included under the theme of *No Easy Answers* rather than under the theme of *Heroes and Friends*. Thus, you may wish to ask:
   - What makes some questions in our lives so hard to answer?
   - Why, in some situations, is it difficult to know the right thing to do?
5. *Journal Entry:* Ask students: Think of a time in your life when you faced a question that had no easy answers. Briefly jot down some notes about this incident in your journal. Then, ask students to do the following: As you are reading "Ilunga's Harvest" continue to ask yourself: What are the questions/situations in this story that have no easy answers?
6. Refer students to the Glossary of Terms on page 64, and ask them to read the first part of the story up to the sentence at the end of the third paragraph on page 56: "An unacknowledged, icy fear ran through both of us as we agreed that Sunday afternoon at my house to harvest his pond the next day."

7. Ask students to stop reading for just a moment and discuss with a partner: What is really going on here? What does Mike want us to understand—about the fish pond, about himself, and about Ilunga?
8. Following this discussion, ask students to read the next part of the story from page 56 to the top of page 60, ending with the sentences: "I couldn't refuse his offer without devastating him. I took the fish up the hill, feeling like a real parasite."
9. Ask students: What were all the different emotions Mike wanted to convey in this section of the story? What do you think was going through Ilunga's mind as he gazed into the shallow fish pond and saw no fish? What do you think was going through Mike's mind? What are the questions with no easy answers in this section of the story?
10. After a brief class discussion, ask students to finish reading the story. Remind them, as they read, to continue asking themselves: What are the questions/situations in this story that have no easy answers?"
11. For homework, ask students to re-read "Ilunga's Harvest." Provide each student with a copy of Worksheet #6: "*Ilunga's Harvest*" *Discussion Guide* on page 137 and ask them to jot down notes under each question as they re-read the story.

Cooperative Learning Strategy: Carousel Brainstorming

We suggest using this strategy with "Ilunga's Harvest" and then again with the next selection, "The Talking Goat" (pages 144-153), because we think it is a useful and active way to elicit divergent viewpoints on a story's multiple meanings. We suggest that you use five questions from the Discussion Guide in Figure One as the basis for this activity. Use the five questions we've selected or any adaptations you may choose.

DAY TWO

Purpose:

- To have students probe the deeper meanings of "Ilunga's Harvest."
- To stimulate active engagement with the ideas of the story.

1. Prior to class, post five sheets of chart paper around the room, with ample space between each sheet of paper. Number the questions as they appear on *Carousel Brainstorming Activity*, Figure One, on the next page. Write one question (and its number) at the top of each sheet of chart paper. Use masking tape to tape a felt-tipped pen next to each sheet of paper.
2. When the time comes for this activity, begin at the front of the room, and ask students to number off from 1-5 (or you can assign them numbers sequentially from 1-5). When students have their numbers, ask them to stand up and move to the piece of chart paper on which their number is written. This will give you an approximately equal number of students standing in front of each sheet of paper.
3. Then ask students to discuss the question on their group's sheet of chart paper. Let groups know they will have five minutes for discussion. Before the

discussion begins, ask each group to select a recorder. As groups are discussing their question, the recorder's role is to record the group's responses on the chart paper using the felt-tipped marker you've provided.

4. Call time after five minutes. Then give the recorders time, with their group members' help, to summarize in writing their group's responses to its question.
5. Now, ask each group of students to move to the next piece of chart paper on their right. Ask the recorders to take their pens with them. Thus, each group will now be standing in front of a new question. The process repeats, with five minutes for discussion and recording, until you once again call time. Groups again move one sheet of paper to their right. The process continues until all groups have discussed and responded to all questions—and when the groups arrive back to their original question.
6. Ask groups to read the responses to their question that the other groups have written. Ask groups to select a reporter who will provide a summary of what his/her group thinks are the most interesting responses. At the end of all of the summaries, ask: Why do some of these questions have no easy answers?
7. Conduct a whole-class discussion on the remaining questions in the Discussion Guide (Worksheet #6). Try to elicit as many different responses as you can; e.g., What is important to you about this story? What questions did this story raise that have no easy answers?
8. *Journal Entry:* For homework, ask students to respond to the following prompts in their journals:
   - As I think about the Carousel Brainstorming activity we just completed, here are some things that I came to realize about the story's meaning that I hadn't thought of before:
   - Describe a time when you faced a question that had no easy answers. What was the question? What made it difficult to answer? Did you ever resolve it? If so, what helped?

FIGURE ONE:

Carousel Brainstorming Questions

1. What is Ilunga's crisis? What does it have to do with the fish pond?
2. Describe Ilunga's efforts to feed his fish and what this revealed about his character.
3. Why did Michael 'pray like hell' that the promises he made about helping Ilunga rise out of poverty were true?
4. What made the argument Michael had with Ilunga such a heated and emotional one?
5. What do the incidents in "Ilunga's Harvest" make you wonder about?

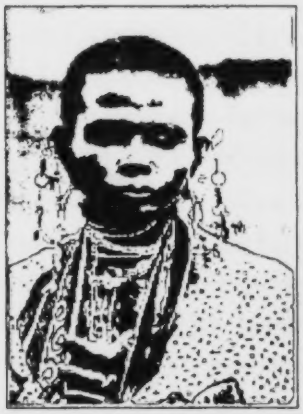
Worksheet #6:
Ilunga's Harvest Discussion Guide

☐ What is Ilunga's personal crisis? What has it got to do with the fish pond?	
Describe Ilunga's efforts to feed his fish and what this revealed about his character.	
What do the incidents in "Ilunga's Harvest" make you wonder about?	
☐ What is important to you about this story?	
What are the main questions with no easy answers the story raises?	
Why do these questions have no easy answers?	
☐	

DAY THREE

Purpose:

- To engage students in a closer analysis of the text.
- To have students consider the cultural influences on the events in "Ilunga's Harvest."



1. Explain to students that sometimes, when readers really want to go deeper into the meaning of a story, they take a paragraph or part of the story that seems very important, and they study it in depth, really trying to think about what the author means and how it relates to life and their own thinking.
2. By way of example, you might want to say the following: "There is one passage in "Ilunga's Harvest" that seems very important to me. I'd like to share it with you and hear your thoughts on it." Read the following passage to students:

   You gave away too much, Ilunga. You can't keep doing this. You can't feed the whole village by yourself. It's impossible. You have to feed your own children and take care of your own immediate family. Let your brothers worry about their own families. Let them dig ponds if they want to. You've got to stop giving away your harvests.... Stop the giving and the community-oriented attitude, and you can escape poverty. Build a pond and make it yours. And when you harvest it, don't give away the fish. Forget, for now, the bigger society. Forget the extended family. Start thinking of yourself.
3. Then you might say to students: "This passage raised many questions in my mind." For example:
   - Did Ilunga really give away too much?
   - Can someone be too generous?
   - Does generosity have a limit? If so, how do you know what the limit is?
4. Then you might continue by saying: "Other questions this passage raises for me are:
   - When is taking care of the individual more important than taking care of the group? When is taking care of the group more important than taking care of the individual? Why might the answers to these questions vary from culture to culture?
   - Would it have been possible for Ilunga to 'stop the giving and the community-oriented attitude.... and forget the extended family,' given the culture he was raised in?

- Did Ilunga's brothers have a responsibility to dig their own ponds and raise their own fish?"

5. Have students form groups of four to discuss these questions. You might want to photocopy the questions onto several sheets of paper and give one copy of the questions to each group. Allow groups 10 minutes for discussion. Ask each group to select a reporter to summarize his/her group's thoughts for the rest of the class to hear.
6. When the summaries are complete, ask students: Why are these questions examples of questions that have no easy answers?
7. At this point, you may want to explain to students the dynamics of the "cultural imperative" that was playing itself out in Ilunga's village. Explain to students that everyone has a culture that influences how we view the world, ourselves, and others.
8. Explain further that the culture in which people are raised exerts a powerful influence on their behavior. For example, Ilunga's culture actually "required" him to share the fish. In his culture, it was the "right" thing to do. It was "expected" and "normal." It was, as Tidwell phrased it, a "cultural imperative." In Ilunga's culture, taking care of the group is a natural instinct that takes precedence over taking care of oneself. In Ilunga's culture, people could not survive if they did not care for one another.
9. Ask students: In what ways, if any, is the culture of the United States different from the culture of the village of Kalambayi? Which words and phrases that Mike used in explaining the argument he had with Ilunga over the fish were an example of a cultural instinct that was ingrained in him, having been raised in the United States?
10. Ask students to discuss these questions in their groups. Then ask for an example of the words Mike used that demonstrated the difference between his culture and Ilunga's culture. Undoubtedly students will come up with this example: "Build a pond and make it yours. And when you harvest it, don't give away the fish. Forget, for now, the bigger society. Forget the extended family. Start thinking of yourself." Encourage students to come up with other examples from the text that demonstrate how Mike's culture influenced the way he saw the world, himself, and others.
11. Then ask groups to discuss: Why do you think Mike became so angry when Ilunga began giving his fish away that he said that "fury and frustration crashed through him with the force of a booming waterfall"? What caused this intense reaction?

Note to Teachers:

Cultural anthropologists might classify Ilunga's culture as a "collectivist" culture. They might classify the culture of the United States as a more "individualistic" culture. For information on individualistic and collectivist cultures, see pages 29-36 of the Peace Corps cross-cultural training manual, *Culture Matters: Fundamentals of Culture I: The Concept of Self.* You can find the full text of this manual on the World Wise Schools Web site: www.peacecorps.gov/wws/culturematters.

12. Finally, ask students: Do we in the United States take care of our own as well as Ilunga took care of the people in his village? Why or why not? Which way is better? Does this question have an easy answer? Why or why not?
13. *Role Play Option:* If time permits, this would be an excellent place to stop the discussion and ask groups to prepare to role play, during tomorrow's class, the argument that took place between Mike and Ilunga on page 58 that begins with the words: "After Ilunga's sister left for the market, I couldn't hold my tongue any longer. We were alone at his house." Using this option, you might give the groups of four some time at the end of this class and the beginning of the next one to prepare for the role play.
14. *Journal Entry:* Conclude today's lesson by saying to students,

> "Just as I selected a passage from the text that had particular meaning for me, I'd like you, for homework, to go back through the text and select a passage that has great meaning for you. In your Reading Response Journals, summarize the passage, and then write about what it means to you. Jot down any questions the passage may raise in your minds. I'll ask you to share your selections in class tomorrow. Perhaps your ideas will help us learn something from the story that we may have missed."

DAY FOUR

Purpose:

- To have students examine the impact of the events in "Ilunga's Harvest" on Mike, on Ilunga, and on the people of Kalambayi.
- To have students develop an extended response to literature.

1. *Journal Walk:* This is a strategy you can use to help students think more deeply about other portions of the story. The directions are as follows: Ask students to open their Reading Journals to the pages on which they wrote down a passage from the text and described why it seemed important to them. Then ask students to stand up and silently circulate around the room reading various journal responses, thinking about the passages others have selected and reflecting on how they might add to their own responses, based on what they've read. (Note: If some students prefer to keep their writing private, provide them the option of turning their journals face down.)

2. Provide 5-10 minutes for this activity. Then have students return to their seats. Give them time to add to their own journal responses based on what they've read in their classmates' responses.
3. Now might be a good time to read students the passage in the worksheet on The Congo River Basin (page 95) in which Tidwell remarks:

   "On the way to the center of the continent, one passes through ever-tightening circles of poverty until, inside the final, smallest ring, one finds Kalambayi: a 400-square-mile patch of simple mud huts and barefoot people....There are few places in the world where the people are as poor and the life as traditional.... For two years, I lived among the Kalambayan people. I spoke their language and taught many of them how to raise fish. My goal was to increase family protein consumption. But what I gave these people in the form of development advice, they returned tenfold in lessons on what it means to be human. There, at the center of the continent, they shared with me the ancient spirit of Africa's heart."

4. Ask students: What lessons on "what it means to be human" do you think Mike learned from the people of Kalambayi? Ask students to first discuss this question with a partner, and then have partners join another group of partners forming a group of four. Ask the groups of four to discuss: What did Mike mean when he said: "They shared with me the ancient spirit of Africa's heart?"
5. *Journal Entry.* Ask students to return to their seats and respond to the questions in writing in their journals. Then conduct a whole-class discussion about the lessons Mike learned from his Peace Corps service in Kalambayi. Conclude the discussion by asking:
   - What mark did Mike's Peace Corps service leave on the people of the village of Kalambayi and on Ilunga?
   - What mark did the people of Kalambayi and Ilunga leave on Mike?
   - How were each changed by their encounters with the other?
   - Did each leave the other with questions that have no easy answers?
   - If so, what were they?
6. Conclude the lesson by asking students to respond in their journals to the prompt: What mark do you hope to have on others?

Connections to the Reading and Writing Workshop Unit

You may also choose to use the lessons on pages 228-234 in the Reading and Writing Workshop section to help your students further understand techniques for character development in the context of "Ilunga's Harvest." In these lessons, students explore techniques writers use to hold the reader's interest, with examples from "Ilunga'a Harvest." They have an opportunity to work on their own personal narratives in preparation for the personal narrative they will write at the end of the unit.

7. *Extended Response to Literature*: Provide students the opportunity to select from one of the following options for an extended written response to "Ilunga's Harvest":

   - Interview someone from another culture. First summarize the events in "Ilunga's Harvest" and then ask what that person would have done in Ilunga's situation. Write up an account of your interview in the form of a newspaper article to be submitted for publication in the school newspaper.
   - Working in groups of four, develop a written script for a dramatization of the main events in "Ilunga's Harvest." Perform this dramatization for a class of younger students. Each person in the group should be able to provide a summary of the background of the story and explain the story's significance. After the dramatization, ask the younger students: What would you have done in Ilunga's situation?
   - Write a paper describing Mike and Ilunga's friendship and how it developed, beginning with the events Mike described in "I Had a Hero" and ending with the events he described in "Ilunga's Harvest." Describe the challenges their friendship faced. Explain their growing mutual respect. Describe the mark each left on the other and how their friendship may have changed each of them forever.
   - Write a position paper in which you take a controversial issue of your choice from "Ilunga's Harvest" and develop a written argument for or against the position. An example of a controversial issue might be: "Was Ilunga right in giving away his fish?"
   - Write a letter to Ilunga describing the impact he had on you. What "mark" has he left on you? Use examples from "I Had a Hero" as well as from "Ilunga's Harvest." How have you changed as a result of "knowing" Ilunga?
   - Write a letter to Mike describing what you learned about him as an author and a person. Describe the way his writing in "I Had a Hero" and "Ilunga's Harvest" affected you personally.
   - Write an essay describing a time in your own life when you faced a question with no easy answers and how you resolved (or didn't resolve) it.

- Write an essay addressing the question: When is it more important to take care of the group, and when is it more important to take care of the individual? Why is this a question with no easy answers? Why might the answers vary from culture to culture?
- Write an essay addressing the question: How would life in our school be different today if everyone in our school shared the values of the people of Kalambayi?

READING AND RESPONDING TO *THE TALKING GOAT*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the African folktale, "The Talking Goat." This folktale was told to returned Peace Corps Volunteer, John Acree, who then shared it with us for use on the Coverdll World Wise Schools Web site (www.peacecorps.gov/wws/folktales). Acree served in the African nation of Liberia from 1983-1985. He notes:

> *During a village meeting in rural Liberia, the chief of the village told the tale of the "The Talking Goat." He was trying to explain to villagers that, although they had waited a long time for a health clinic to be built, they would soon be rewarded. They must be patient.*

We chose to include "The Talking Goat" as part of the *No Easy Answers* theme because it raises questions about justice and adversity that are not easily answered. We think "The Talking Goat" will provoke lively discussions among the students in your classroom.

About the Setting

Liberia, a country slightly larger than the state of Tennessee, is located in the tropics of western Africa between Sierra Leone and Cote d'Ivoire. It is bordered on the west by the Atlantic Ocean. Liberia is home to a wide variety of indigenous African tribes. While Liberia's political leaders are continually working to strengthen the country's social and economic structure, the process is a slow one. According to 1999 World Bank statistics, less than half of Liberians over the age of 15 can read and write (www.worldbank.org). According to these same statistics, close to 55% of Liberians live in remote tribal villages far from the modern conveniences and public services that we, in North America, have come to consider necessities of life. Their rich tribal culture is passed down from generation to generation, often with very little change or contact with the outside world.

About Folktales

Folktales began as simple stories passed down from one person to the next by word of mouth in the oral tradition. Indigenous storytellers in cultures everywhere preserved these oral tales. Stories and folktales began as an attempt to explain and understand the natural and spiritual world. One can imagine groups of people sitting around a campfire on a starry night weaving stories that not only entertained but also helped make sense of their world. These stories were passed on from one generation to the next, undoubtedly

with changes or embellishments uniquely created by each storyteller. Gradually folktales began to appear in written form. They appear today in every culture in the world.

The telling of stories appears to be a cultural universal, common to traditional and modern societies alike. Folktales often reflect the values and customs of the culture from which they come. Because folktale plots are generally concerned with life's universal themes, they often transcend their culture of origin and reveal the commonality of human experience. The structure of folktales is often similar from culture to culture. They contain colorful people, talking animals, humorous events, suspense, action, and a definite conclusion. The conclusion normally teaches a lesson—often in the form of a moral or admonition. Or sometimes a folktale will end simply with the well-known phrase "...and they lived happily ever after."

Folktales can be divided into separate parts. First, there is an introduction, which introduces the leading characters (both humans and animals), the time/place of the story, and the problem or conflict to be faced. Following the introduction is the development of the folktale. Here the action mounts quickly and steadily until it reaches the next stage, the climax, where the problem or conflict is confronted and resolved. Typically, the hero or heroine faces many obstacles and is sometimes reduced to helplessness before the climax. The last stage is the conclusion where all is resolved, the just obtain their reward, and a moral is offered. Most folktales have happy endings. At the same time, some, like "The Talking Goat," raise questions that have no easy answers.

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to the folktale "The Talking Goat" . In particular, we have differentiated the instructional activities to provide options for using "The Talking Goat" with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in Appendix A. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 260.

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

BEST COPY AVAILABLE

DAY ONE

Purpose:

- To introduce students to the folktale genre.
- To engage students in the content of "The Talking Goat."

Enduring Understandings:

- Folktales occur in all cultures and teach important life lessons.
- Folktales contain universal themes that transcend their culture of origin.
- In folktales and in life, people deal with setbacks and adversity in many different ways.

Essential Questions:

- What life lessons can we learn from folktales?
- When facing adversity, how patient should one be?
- What does this folktale teach me about the world, myself, and others?

Grade Levels:
This lesson plan can be adapted for use with students in grades 7-12.

Assessments:
Group discussions, oral presentations, journal entries, extended writing assignments.

1. Prior to this lesson, photocopy the folktale in two different sections. The first section represents the majority of the story and ends with the chief's words: "Looking Tugba in the eyes, the chief announced, 'Bring your goat to the square!'" The second section begins with the words: "Tugba promptly returned to the jungle...." It ends at the end of the story.
2. Explain to students that "The Talking Goat" is an African folktale about a rich man named Tugba and his struggles with misfortune. Explain that Peace Corps Volunteer John Acree first heard this folktale narrated by a village chief when he was serving in Liberia, West Africa in 1983. Also explain to students the reason why the village chief told the story of Tugba to his villagers (see page 144).
3. Provide students with background information on Liberia (page 144). Show students a map of Africa, and point out Liberia's location.
4. You may want to explain to students the basic elements of a folktale (pages 144-145). Or you may wish to go directly into the story. (With struggling or younger readers, you may wish to use one of the reading comprehension strategies used earlier in this collection: visual imagery, graphic organizers, story frames, or highlighting).
5. Explain to students that you will be giving them only the first section of the folktale to begin with. Ask students, when they read this section of the folktale, to think about the following questions:
    - How generous should we be?
    - How patient should we be?
    - What is another question with no easy answer that this section of the folktale raises?
6. When they've finished reading the section, ask students to form groups of four to discuss their thoughts about the questions in #5. Then ask each group to predict how they think the folktale will end.
7. Now give students the second half of the folktale and have them read its ending. When they have finished reading, ask students to respond in their Reading Journals to the following prompts:

- How do you feel about the way "The Talking Goat" ended? Why?
- Which did you like better: your group's predicted ending or the actual ending? Why?

8. Have students react to the story's ending in a whole-class discussion.
9. For homework, ask students to re-read the folktale and respond in their journals to the following prompts:
    - Which lines and sentences held the most meaning and power for you? Why?
    - What thoughts does this folktale bring to your mind about how generous one should be? About how patient one should be?
    - What other questions does this folktale raise in your mind?

DAY TWO

Purpose:

- To have students probe the deeper meanings of the folktale.

1. Have students share their journal responses first with one partner and then with another. Then conduct a whole class discussion about the questions the folktale raises.
2. *Cooperative Learning Strategy:* "Carousel Brainstorming." Prior to class, post five sheets of chart paper around the room, with ample space between each sheet of paper. Number the questions as they appear on Worksheet #7 on page 148 and write one question (and its number) at the top of each sheet of chart paper. Use masking tape to tape a felt-tipped pen next to each sheet of paper.
3. When the time comes for this activity, begin at the front of the room, and ask students to number off from 1-5 (or you can assign them numbers sequentially from 1-5). When students have their numbers, ask them to stand up and move to the piece of chart paper on which their number is written. This will give you an approximately equal number of students standing in front of each sheet of paper.
4. Then ask students to discuss the question on their group's sheet of chart paper. Let groups know they will have five minutes for discussion. Before the discussion begins, ask each group to select a recorder. As groups are discussing their question, the recorder's role is to record the group's responses on the chart paper using the felt-tipped marker you've provided.

Worksheet #7
"The Talking Goat" Discussion Guide

How did Tugba deal with adversity? How would you have handled your bad luck if you'd been in Tugba's position?	
Why does misfortune befall good people? How much control do we have over the events in our lives?	
When things are tough, how patient should we be? As patient as Tugba?	
Do you agree with the statement: "What you do not suffer for, you do not enjoy"? Why or why not?	
What questions do the folktale raise that have no easy answers?	

5. Call time after five minutes. Then give recorders time, with their group members' help, to summarize in writing their group's responses to its question.
6. Now, ask each group of students to move to the next piece of chart paper on their right. Ask the recorders to take their pens with them. Thus, each group will now be standing in front of a new question. The process repeats, with five minutes for discussion and recording, until you once again call time. Groups again move one sheet of paper to their right. The process continues until all groups have discussed and responded to all questions—and when the groups arrive back to their original question.
7. Ask groups to read the responses to their question that the other groups have written. Ask groups to select a reporter who will provide a summary of what his/her group thinks are the most interesting responses. At the end of the summaries, ask: Why are these questions with no easy answers?
8. Conduct a whole-class discussion on each of the five questions. For homework, ask students to respond in their Reading Journals to the following prompts:
    - As I think about the carousel brainstorming activity we just completed, here are some things that I came to realize about the folktale's meaning that I hadn't thought of before:
    - Describe a time when you faced a question that had no easy answers.

Purpose:

- To help students find the patterns in a text.
- To use the text of "The Talking Goat" to increase students' skills in analogical reasoning.

DAY THREE

1. Have students open their journals to the page where they responded to the questions above. Ask students to stand up and do a "silent journal walk." In a silent journal walk, students have the opportunity to circulate around the room and read their classmates' journal responses. Provide approximately 10 minutes for this activity. Then have students add to their own journal responses based on what they've read.
2. Then explain to students that you would like to teach them a strategy that they can use in many subject areas to strengthen their ability to find patterns and relationships in texts that they read. Research (Marzano et al. 2001, pp. 16; 23-26) has shown that helping students learn to recog-

nize the patterns in a text and identify analogies leads to higher levels of thinking and increased academic achievement. If this is the first time you are using this "pattern recognition" strategy with your students, plan to spend at least 15 minutes explaining and modeling the example provided in the worksheet on page 148.

What is written without effort is read without pleasure.

Samuel Johnson
Author

3. Begin by explaining to students that folktales and stories often have an abstract pattern underlying their structure. Being able to uncover the abstract pattern can increase their ability to think about and analyze the story at higher levels. Explain that there is an abstract pattern within "The Talking Goat" that, literally, doesn't have anything to do with Tugba or goats. Explain that you will provide them an example of this. Give each student a copy of Worksheet #8, and walk them through the example given.
4. As you are completing the rows in Column 2, it is often useful to provide students with the first few examples of the pattern, and then give them an opportunity to come up with the next one or two until the whole pattern is revealed. Remind students that each part of the pattern cannot mention Tugba, the talking goat, the village chief, or any other literal details of the story. Remind them that they are trying to uncover the abstract pattern in the folktale.
5. Ask students: Can you think of any other story you've read or film you've seen that contains this pattern? If students can think of examples for even part of the pattern, this is the first step toward learning how to use it. If students get stuck, perhaps you might mention the example of Cinderella and ask students to identify the similarities between the story of Cinderella and the folktale "The Talking Goat."
6. To ensure that students understand the difference between the literal story and the abstract pattern, work through the left-hand column of the chart together with them (Worksheet #9). Explain that this column is meant to be used to record the literal elements of the folktale "The Talking Goat" that correspond to the abstract pattern.
7. Note: Because abstracting allows students to see how two seemingly different things are connected, it is a very powerful tool for strengthening their thinking and analogical reasoning skills. Becoming skilled in the process of abstracting can help students create metaphors and analogies between the known and unknown in any content area. For further information about the process of abstracting the patterns from a text see Marzano et al. Dimensions of Learning, ASCD, 1997, p. 130.

Worksheet #8
The Abstract Pattern in "The Talking Goat"

Literal Elements	Abstract Pattern	New Literal Elements
	• Someone is leading a happy life. • This person is generous and kind. • Misfortune befalls him/her unexpectedly. • He/she is reduced to helplessness for a long time. • Suddenly, his/her luck changes. • A magical creature appears. • This creature has the potential to save him/her. • At the critical moment, the creature loses its magic. • The person feels that all is lost. • Suddenly the creature's magic returns. • The person is saved and happy once again.	

BEST COPY AVAILABLE

Worksheet #9
The Literal Elements in "The Talking Goat"

Literal Elements	Abstract Pattern	New Literal Elements
• Tugba and his wife are rich and happy.	• Someone is leading a happy life.	
• Tugba cares for his animals and helps his neighbors.	• This person is generous, and kind.	
• A terrible draught comes over the land. Crops wilt and animals die.	• Misfortune befalls him/her unexpectedly.	
• Tugba leaves his ravaged property and brings with him only his favorite goat.	• He/she is reduced to helplessness for a long time.	
• One day, Tugba discovers his goat can talk!	• Suddenly, a magical creature appears.	
• Tugba makes a plan to take his goat to the village square. He will become rich again!	• This creature has the potential to save him/her.	
• When Tugba takes his goat to the village square, the goat does not talk.	• At the critical moment, the creature loses its magic.	
• The angry villagers beat Tugba and prepare to kill him.	• The person feels that all is lost.	
• Suddenly, the goat says: "You must not kill him. Let him go."	• Suddenly the creature's magic returns.	
• Tugba receives many riches from the village chief.	• The person is saved and happy once again.	

8. You may want to have students practice finding analogies between "The Talking Goat" and another folktale or fairytale, like Cinderella. To do this, have students work with a partner to complete column 3 of Worksheet #9 by writing down the literal elements of the folktale or fairytale you (or they) select that correspond to the abstract pattern in "The Talking Goat"
9. *Optional Extended Response to Literature*: Have students use the abstract pattern in "The Talking Goat" to write a folktale of their own creation. Students can use Worksheet #9 as a graphic organizer to begin to brainstorm the literal elements of their own folktale. Before students begin working on their folktales, review with them the information on folktales on page 144-145 at the beginning of this lesson. Remind students of the structural elements of folktales: an introduction, a development, a climax, a conclusion, and a moral. As students are brainstorming the plot of their own folktale, have them compare their initial notes with a partner prior to writing.
10. Conclude the lesson by asking students to respond in their journals to the following prompt: What has reading and discussing the folktale "The Talking Goat" taught me about the world, myself, and others?

Connections to the Reading and Writing Workshop Unit

You may also want to look at pages 235-241 of the Reading and Writing Workshop for ideas on how to use "The Talking Goat" as a vehicle for teaching students about the structure of folktales and the elements of plot. In these workshops, students analyze "The Talking Goat," explore its underlying structural elements, and consider techniques to improve the organization of their own narratives.

BEST COPY AVAILABLE

READING AND RESPONDING TO *THE EXTRA PLACE*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the story, "The Extra Place," written by returned Peace Corps Volunteer Susan Peters. Susan served as a Volunteer in Poland from 1990-1992—a time of unprecedented political, social, and economic change. The free national elections that occurred in November of 1989 marked the first time in 40 years that Poland was led by a non-Communist government. While the change to democracy in Poland was a welcome one, the transition was not easy. For 40 years, the Polish economy was centrally planned by the Communist government. Then, in 1990, the new government began Poland's transition to a free market economy. As with all transitions, there was a period of confusion and uncertainty as the Polish people dealt with the impact of these changes—including an initial period of high inflation and unemployment. Now Poland's economic growth rates are among the highest in Europe.

We chose to include "The Extra Place" within the *No Easy Answers* theme because it deals with the complex issues of personal safety—balanced against compassion and a cultural tradition of welcoming strangers—in a climate of social and personal change. In "The Extra Place," the way the main characters deal with the dilemma they are confronted with raises questions that have no easy answers.

The Peace Corps was active in Poland from 1990 until June 2001, working to ease the country's return to democracy after decades of Communist rule. Peace Corps Volunteers have worked in two specific areas: education and the environment. Volunteers taught English at secondary schools and teacher training colleges. They also assisted governmental agencies heighten public awareness of environmental issues.

About the Setting

To help your students understand the context of the story, we'd like to provide you with some information on its culture and setting. Poland is located in the heart of Eastern Europe bordered by Germany on the west, the Czech Republic and Slovakia on the south, and the Ukraine, Belarus, and Lithuania on the east. Its capital, Warsaw, has a population of over 1.6 million people. An estimated 99 percent of the population, age 15 and older, can read and write (www.countrywatch.com). Ninety-five percent of Poles are Roman Catholic. Because of this, many Polish holiday traditions are closely tied to the religious beliefs and customs of the people. In particular, Christmas Eve supper, called *Wigilia* (Ve-gee-lee-ya) is widely celebrated as one of the most important holiday meals for the Polish people. *Wigilia* involves many tradi-

tions, one of which is to leave one extra chair and a table setting for an unexpected or missing guest. Uneaten food is also left on the table for anyone who might come in. According to Peace Corps Volunteer Cindy Bestland, who served in Poland from 1996-1998, the Polish have a saying that "a guest in the house is God in the house." According to Cindy, they take this saying very much to heart.

Suggested Instructional Sequence

In this lesson plan, we present many ideas for reading and responding to "The Extra Place." In particular, we have differentiated the instructional activities to provide options for using the story with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on pages 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 156. We hope they have meaning for you and your students.

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

BEST COPY AVAILABLE

DAY ONE

Enduring Understandings:

- Cultures and people change.
- Change can sometimes make us feel we are losing a part of ourselves and prompt questions that have no easy answers.
- Reading can help us see the world from many different perspectives and lead to a deeper understanding of ourselves and others.

Essential Questions:

- How do you hold onto the good in the midst of change?
- What is it "to lose a part of yourself," and how do you know it's happening?
- How does reading help us expand our perspective on the world, ourselves, and others?

Grade Levels:

This lesson plan can be adapted for use with students in grades 7-12.

Assessments:

Group discussions, journal entries, oral reports, extended writing assignments.

Purpose:

- To introduce the story to students and have them reflect on its setting.
- To stimulate large and small group discussion about the story's meaning.

1. Explain to students that the next selection they will read describes a story told to a Peace Corps Volunteer, Susan Peters, who served in Poland from 1990-1992. Provide students with the information about Poland on pages 154-155. Show students a map of Europe, and point out Poland's location.
2. Present students with this scenario:

   "Imagine that your family is getting ready for a holiday celebration. Unexpectedly, a stranger knocks at your front door. You don't know this person and are afraid to open the door, so you talk to the stranger through the intercom. You are impatient to get on with your holiday preparations as you ask the stranger what he wants. You discover the stranger is homeless. He is cold and hungry and has nowhere to stay. He wants your family to take him in. Would you open the door?"
3. Have students discuss this question with a partner. Then have partners stand up and share their responses to the question with another set of partners, forming a group of four. Allow each group of four time to try to agree, if they can, on a response to this question, and then conduct a whole-class discussion, based on the responses of each group.
4. Ask students, as they are reading, to highlight particular sentences or phrases that have meaning to them.
5. Then have students form new groups of four to discuss the questions above. Ask each group to try to come to consensus on what they think is significant about "The Extra Place"—and on one or two questions they think the story raises that have no easy answers. Give each group a sheet of chart paper for use in summarizing its responses.
6. Give groups 10 minutes to discuss the questions and record their responses on the chart paper. Ask each group to select a reporter to present his/her group's responses, using the chart paper summary as a guide.
7. *Journal Entry:* For homework, ask students to tell the story of "The Extra Place" to an adult—or to a younger person—and ask that person: What made Kasia's situation so difficult? What would you have done in her position?

DAY TWO

Purpose:

- To help students probe the meaning of the text.
- To help students connect the story to their own lives.

1. Ask students to return to their groups of four from yesterday and share their journal summaries from the last class. Then conduct a whole-class discussion.
2. You might now want to read this passage from "The Extra Place" to students:

   So I am thinking now that maybe I do not want to live in Poland for a while. I know that the old system was bad, but I think now that we are losing our soul, and that the problem we have in Poland is not just the inflation that people complain about. It is something else, and I don't know what to call it. We are losing...a part of ourselves'.... She pauses. 'I don't want to live in this country if we are so afraid that we do not even open our door on Christmas to a stranger. If we are so busy that we forget what it means, the extra place.
3. Ask students: What do you suppose Kasia meant when she said "we are losing our soul...a part of ourselves"? What exactly does it mean "to lose your soul...to lose a part of yourself," and how do you know it's happening? What is the connection between change and "losing a part of yourself"? Conduct a whole class discussion.
4. Suggest to students that making the transition from childhood to adulthood represents a change in which a part of us is lost or left behind to make room for the new person we are becoming. Ask: How might the story "The Extra Place" help you think about changes you're experiencing in your own lives? Ask students to return to their groups of four from yesterday to discuss this question.
5. After the groups have had some time for discussion, ask: How can we hold on to the good in the midst of change? Give groups five minutes to discuss this question, and then have a volunteer from each group summarize his/her group's responses.
6. *Journal Entry:* Ask students to return to their seats and respond in their journals to the following prompt: Describe a time in your life when, as a result of a change or event that occurred, you felt as if you were "losing a part of yourself—or losing your soul." For example, this might have been a situation where, because of peer pressure, you may have compro-

mised your values. Or it could be an event or change that had nothing to do with friends. It might have been moving to a new place, growing up and facing issues that you didn't have to face as a child, seeing things in the media you didn't agree with, etc.

7. Give students at least 10 minutes for writing, and then ask them to share their thoughts with a partner. Then ask for volunteers to share their thoughts with the rest of the class.
8. For homework, ask students to return to their journal response in #6, write about it in more detail, and then respond to the question: Is change always accompanied by losing a part of yourself? Why or why not?

DAY THREE

Purpose:

- To give students the opportunity to think about and discuss a question the text raises that has no easy answers.

1. Conduct a class discussion on the journal responses to the question: Is change always accompanied by losing a part of yourself? Why or why not?
2. The night before the class, make large signs that say: "Strongly Agree," "Agree," "Disagree," and "Strongly Disagree." Post each of the signs in a different corner of the room.
3. Ask students to re-read "The Extra Place" and then form new groups of four. Ask each group to identify the most important question they think the story raises. Allow time for groups to discuss their question and possible answers.
4. Suggest to students: "Some people might say (or perhaps a group has already said) that because it was Christmas and a Polish tradition to set an extra place at the table, Kasia and her husband should have invited the stranger to come in and share the meal with them. This is a difficult question to answer. I'd like to invite you to stand up and move to the corner of the room that best expresses your opinion on this issue: Strongly Agree; Agree; Disagree; or Strongly disagree."
5. Allow students time to move to their desired corner—the one that expresses their opinion on this issue. When they have moved to their desired corner, ask students to select a partner and discuss the reasons why they have taken this position on the issue—or perhaps, more importantly, why it was hard to take a position.
6. After students have had a chance to discuss the reasons for their position

with a partner, ask them to discuss it with the rest of the students in their corner's group. Explain that they will have five minutes for discussion, after which a spokesperson from each corner will be selected to summarize the reasons behind his/her group's position.

7. Now ask groups to come up with another issue the story raises that has no easy answer. Select an issue from one of the groups and repeat steps #4 and #6. If there is time, select still another issue from another group and, again, repeat steps #4 and #6. Issues might include: Is it progress when traditions give way to new realities? Is losing a tradition that big a deal?
8. *Journal Entry:* Following the group summaries, debrief the activity by asking students to return to their seats and respond in their journals to the following prompts:
    - As a result of this activity, what have you learned?
    - As a result of reading and thinking about "The Extra Place," what have you learned about the world, yourself, and others? What have you learned about change?
9. Ask students to complete their journal writing for homework. Explain that you are looking forward to reading their thoughts and responding to what they have written about each of the above questions in a "dialogue journal" format. If students are not familiar with dialogue journaling, explain to them that it is an opportunity for them to express their thoughts to you, and for you to respond back to them in writing with your own reflections on what they have written.

The sole substitute for an experience which we have not ourselves lived through is art and literature.

Alexander Solzhenitsyn
Author

Choices and Explorations:

1. To reinforce the process of finding the more abstract patterns in a text (see pages 149-152), explain to students that, just as folktales like "The Talking Goat" have abstract patterns that underlie their structure, so does a story like "The Extra Place." Explain that the more they practice finding the abstract patterns in a text, the easier it becomes. Then they can use this skill in this class—or even in a social studies or history class—to make connections between two seemingly unrelated stories, incidents, or events, based on their abstract patterns. Explain that the ability to uncover abstract patterns and make connections can increase their ability to think at higher levels about what they are learning in any class. Provide students with the following example on Worksheet #10 on page 161.

2. Ask students to help you complete parts of the middle column and then to fill in the left-hand column with the literal facts from "The Extra Place."
3. Then ask them: "What analogy can you develop in the right-hand column? What is something you have seen, or read, or experienced that follows the abstract pattern in the middle column, but that has nothing to do with Christmas or strangers at the door?"
4. Have students work with a partner to come up with an analogy. Then ask for volunteers to share their analogies with the rest of the class. See how many different analogies you can elicit. Ask students: What do you think of the strategy of abstracting the pattern in a story? How might you use this strategy in another class? In another subject area?
5. Based on these analogies, or on their personal responses to "The Extra Place," you might ask students to write a poem or draw a mind map or other graphic representation that illustrates the mental connections they have made.

Connections to the Reading and Writing Workshop Unit

You may also choose to use the lessons on pages 242-250 in the Reading and Writing Workshop section to help your students explore techniques authors use to create a style and tone in the context of "The Extra Place." In these lessons, students have an opportunity to experiment with style and tone in the drafts of their own personal narratives, and to receive feedback from peers.

Worksheet #10
The Abstract Pattern in "The Extra Place"

Literal Elements	Abstract Pattern	New Literal Elements
	• People are preparing for an enjoyable and important event.	
	• Unexpectedly, they are interrupted by someone.	
	• This person asks them to do something difficult.	
	• The people are not sure how to respond or what to do.	
	• Finally, they refuse the request.	
	• Afterwards, they feel uneasy about their decision.	

READING AND RESPONDING TO *A SINGLE, LUCID MOMENT*

Overview

We've designed this lesson plan to help you and your students explore the meaning of the story, "A Single, Lucid Moment," written by former Peace Corps Volunteer, Robert Soderstrom, who served in the Pacific nation of Papua New Guinea. Soderstrom and his wife Kerry were the first Peace Corps Volunteers ever to serve in the remote village of Maimafu in the Eastern Highlands Province of Papua New Guinea. Soderstron describes Maimafu as a village of just 800 people "who had lived in harmony with their natural surroundings for millennia." There were, he says, "no cars, electricity, or telephones—just grass huts and large gardens, and a whole lot of rain forest."

We chose to include this selection as the last one in the *No Easy Answers* theme because we felt that it would speak strongly to students on many levels—emotionally and intellectually. "A Single, Lucid Moment" deals with a sudden and profound change in world view that occurs when individuals from a modern, technological, materially wealthy culture encounter individuals from a traditional, materially poor, communal culture. It raises questions about the meaning of individualism and community and about the values of generosity and self-sufficiency. In "A Single, Lucid Moment," the way the main characters deal with the dilemma they are confronted with when they move from one culture into another raises questions that have no easy answers.

About the Setting

To help your students understand the context of the story, we'd like to provide you with some information on its culture and setting—the remote, rural village of Maimafu, a village of about 800 people in Papua New Guinea. A country about the size of California, Papua New Guinea spreads out over some 600 islands just below the Equator in the southwest Pacific. The majority of the people live in rural areas—often without access to electricity, telephones, or cars—and are dependent on subsistence agriculture for their living.

Papua New Guinea is one of the most diverse countries in the world. It is a country of four million people and 800 different languages. It is home to more than 200 cultures, each with its own traditions. Because 85% of Papua New Guinea is covered with dense rain forests—and because of its rough, mountainous terrain—many of its numerous tribes of people never have contact with each other, and rarely with the "outside world." For most people living in rural villages and tribes in Papua New Guinea, life goes on without

change year after year. Traditions, customs, and ways of living, thinking, and being remain the same from one generation to the next. The tribal cultures are primarily communal ones in which each member of the community can count on being cared for in some way within a circle of family, community, and friends.

Introduction

In this lesson plan, we present many ideas for reading and responding to "A Single, Lucid Moment." In particular, we have differentiated the instructional activities to provide options for using the story with younger and/or less able readers, as well as with older, more sophisticated and skillful readers. We hope you will view our suggested lesson sequence as a flexible springboard for tailoring instruction to the unique needs of your own students—and to your state or local curriculum standards.

We've also developed this lesson plan to address specific language arts and social studies standards using the *Understanding by Design* curriculum framework (Wiggins and McTighe,1998). The framework, based on "enduring understandings" and "essential questions," is described in detail in the Appendix to this collection on page 260. You can find the enduring understandings and essential questions that we suggest for this story in the sidebar on page 164. We hope they have meaning for you and your students.

STANDARDS

National Council of Teachers of English/International Reading Association

- *Standard 1:* Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- *Standard 2:* Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- *Standard 3:* Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- *Standard 5:* Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

National Council of Social Studies

- *Theme 1: Culture.* Social studies programs should provide for the study of culture and cultural diversity so that the learner can explain how information and experiences may be interpreted by people from diverse cultural perspectives and frames of reference.

BEST COPY AVAILABLE

DAY ONE

Purpose:

- To introduce students to the story and its setting.
- To encourage students to find personal meaning in the text.

Enduring Understandings:

- A "single, lucid moment" can challenge and change our world view.
- Some cultures believe the group is responsible for the well-being of each individual. Other cultures believe individuals are primarily responsible for themselves.
- Life can raise questions with no easy answers.

Essential Questions:

- What is a 'single, lucid moment' and how can it challenge and change our world view?
- When is taking care of the individual more important than taking care of the group? When is taking care of the group more important than taking care of the individual?
- Why are some life questions so hard?

Grade Levels:

This lesson plan can be adapted for use with students in grades 7-12.

Assessments:

Group discussions, journal entries, oral reports, extended writing assignments.

1. You might begin this lesson by explaining to students: "This story, "A Single, Lucid Moment," written by Peace Corps Volunteer Robert Soderstrom, will have more meaning for you if we take a moment to explore the meaning of its title and some information about its setting. Let's begin first with the title and, in particular, the meaning of the term "single, lucid moment." You may already know that the word lucid means "clear." In the context of this story, it means "extremely clear"—a moment in which your entire way of looking at life might be brought into focus, so that you never see the world in quite the same way again. Here are a few examples:
    - Have you ever experienced a moment when you suddenly realized that something you accepted and took for granted was not accepted or taken for granted by others? Examples of things we might take for granted are: When people are sick, they can go to the emergency room. When people need a loaf of bread, they can go to the store and buy one. When people see violence in movies or cartoons, they know it's just for fun. Or it could be a moment that comes as a result of:
        a.) Traveling to another place and seeing that people there see the world and behave differently than people do in the place where you live;
        b.) Spending the night or a weekend at a friend's home and noticing that your friend's family has completely different customs, traditions, and ways of interacting than your family does.
        c.) Seeing a movie in which you are strongly affected by the way the main character sees the world, even though that person is very different from yourself and sees the world in a completely different way.
        d.) Becoming friends with someone who sees the world in exactly the opposite way that you do.
2. Ask students to pair up with a partner and share their reactions to the scenarios presented above. Ask partners to think, in particular, about this

question: How have you felt when you've suddenly realized that the things you've accepted as true for yourself and for everyone are only true for yourself, and not true for everyone?

3. Explain to students: "The moment when we realize that the things we accept as true or normal for everyone, are not true or normal for everyone—or that our view of the world is not the only view of the world—can become a 'single, lucid moment' for us. This is exactly what happened to the Peace Corps Volunteers in the story you are about to read."
4. Explain to students that the story describes an experience in the lives of two Peace Corps Volunteers—who are just beginning their two years of service in a remote, rural village of 800 people on an island in Papua New Guinea. Explain that Papua New Guinea spreads out over some 600 islands just below the Equator in the southwest Pacific and, taken as a whole, it is about the size of California.

5. Explain that the majority of the people live in rural areas—often without access to electricity, telephones, or cars—and are dependent on subsistence agriculture for their living. Explain that for most people living in rural villages and tribes in Papua New Guinea, life goes on without change year after year. Traditions, customs, and ways of living, thinking, and being remain the same from one generation to the next. The tribal cultures are primarily communal ones in which each member of the community can count on being cared for in some way within a circle of family, community, and friends.
6. Explain that Papua New Guinea is one of the most diverse countries in the world. It is a country of four million people and 800 different languages. It is home to more than 200 cultures, each with its own traditions. Because 85 percent of Papua New Guinea is covered with dense rain forests—and because of its rough, mountainous terrain, many of its numerous tribes of people never have contact with each other—and rarely with the "outside world."
7. Explain that the author of the story, Robert Soderstrom, and his wife Kerry, were the first Peace Corps Volunteers ever to serve in the remote village of Maimafu in the Eastern Highlands Province of Papua New Guinea. Soderstrom describes Maimafu as a village of just 800 people "who had lived in harmony with their natural surroundings for millennia."
8. Suggest to students: "As you are reading "A Single, Lucid Moment," jot down notes in the margin—or highlight sentences—that give you a very strong reaction. Pay particular attention to points when the story makes

you feel happy, peaceful, sad, frustrated, angry, or confused. At those points in your reading, you might want to try 'talking to the text'—i.e., writing notes in the margin about what those particular passages meant to you, as if you are asking: 'Story, what is your message?' Then have students read "A Single, Lucid Moment."

9. As students finish reading the story, ask them to look back over the sentences they have highlighted, and select one or two sentences that evoked the strongest response.
10. Then call on volunteers to read the sentences that evoked the most powerful response and to explain why. After each comment, ask: "Did anyone highlight the same sentence? Was it for the same reason, or a different one?" "Did anyone highlight a different sentence or passage? Let's hear which one and why." Elicit as many different responses as possible.
11. *Interviews and Journal Entries:* For homework, ask students to retell the story of "A Single, Lucid Moment" to another person (adult, child, or teen). Then interview that person on how they might have responded to the Maimafu village council's questions about homelessness. Finally, ask students to summarize the interview response and their reaction to it in their Reading Journals. Explain that their written journal entry will help them in tomorrow's lesson.

DAY TWO

Purpose:

- To have students probe the deeper meanings of the story and the questions it raises.
- To prepare students for a written response to the story.

1. Ask students to form groups of four and share the results of their interviews and their journal responses from the night before. Follow this with a whole-class discussion about the various responses students may have received. Ask: Why were the Peace Corps Volunteers so startled by the Maimafu Village Council's request?
2. Now you may want to tell a personal story something like this:

   "Often as I walk to work in the morning or leave in the evening, I will pass a homeless person. My feelings are always mixed— sympathy, fear, uncertainty, sadness, uneasiness, concern. I always wonder: "Should I give this person money? How will he/she use it? How can I ignore someone who is obviously distressed? Will my giving this person money only perpetuate his/her situation and keep him/her

from seeking legitimate help? Is the person really as helpless as he/she looks? If I give to one homeless person, do I need to give to every homeless person? What is the right thing to do? What if I were this person? How would I feel? What would I need? What if someone asked me to bring this person into my home? What would I do?"

3. Suggest that the increasing phenomenon of homelessness in the United States is no doubt troubling to all of us. Sometimes it is even easier to pretend it doesn't exist. Ask students to turn to a partner and discuss: If you were to pass a homeless person on the street, what would you do? Would you talk to him/her? Would you give him/her money? Would you invite him/her into your home? Then conduct a whole class discussion.
4. Ask students: Why are these questions ones with no easy answers?
5. Then suggest to students: Try to imagine a culture in which the concept of homelessness doesn't even exist until the two American Peace Corps Volunteers arrive. Try to imagine a culture in which people simply cannot grasp the idea that a person might exist outside the circle of the love of family, friends, and community.
6. Ask students to close their eyes and imagine they are one of the Peace Corps Volunteers in this story. You might say:

   "Picture the bamboo home the Maimafu have built for you. Picture the path to your home sprinkled with flower petals. Picture the garden in the back of your home the Maimafu have started. Imagine how the pictures of the two homeless men in Chicago must have looked to the Maimafu villagers. Now picture a village elder asking you: 'Why do you have homeless people in your country? How can it be that, in such a rich country, there is no one who will take care of them?'"

7. Ask students to form groups of four and share the way they might have responded to these questions.
8. Then ask the groups to discuss: Why—when the Maimafu Village Council proposed to bring the homeless men to Papua New Guinea—was this 'a single lucid moment' for the Peace Corps Volunteers? How did what the Maimafu villagers asked them to do turn the Volunteers' world view upside down and leave them speechless? How might it have made them see the world in a way they had never seen it before? Do you think they would ever be able to look at the photographs of the homeless men in Chicago in the same way as they had before? Why was the

memory of this moment so strong that it caused one of the Volunteers to later write a story entitled "A Single, Lucid Moment"?

9. Conduct a whole-class discussion, based on the groups' responses to these questions. Then ask students to respond to the questions as a journal entry in preparation for tomorrow's class.

10. Near the end of the class, we suggest that you read this passage from the story aloud:

> *Moia spoke, "After you left last night, all of us men on the village council had a very big meeting. For a long time we discussed the two men in your picture. We have reached a conclusion and have a proposal for you."*
>
> *"What could that possibly be," we wondered.*
>
> *"Please contact those two men as well as your government. Ask the government if they will fly those two men to Maimafu, just like they did for you. We have marked two spots of land where we will build houses for those two men, just like we built for you. Our men will build the houses and the women will plant the gardens to feed them."*
>
> *They were offering to do what? I was stunned and overwhelmed. Their offer was bold and genuine. It was innocent and naïve. It was beautiful. And, like the twist of a kaleidoscope, my world view had completely changed.*
>
> *What does one say to such an offer? We stammered for a response and stumbled over explanations of difficult logistics, scarce money and government bureaucracies. But the councilmen would not accept no for an answer. In their simple lives, it was impossible to comprehend that humanity was host to such an injustice. They wanted action.*

11. *Writing Assignment:* Conclude the class by saying that for homework, you would like students to write a script for a dramatization of the story "A Single, Lucid Moment." Explain that tomorrow you will ask for students to volunteer to play the roles of the Peace Corps Volunteers and the Maimafu Village Council members. Explain to students that, while the passage you've just read should be the basis of the dramatization, you would like them to elaborate on what you've read by adding new dialogue of their own, based on other passages in the story that held great meaning for them. Ask students, as they are writing the script, to try to see the world from two points of view—that of the Peace Corps Volunteers and that of the Maimafu villagers.

12. *Differentiating Instruction:* Depending on the ability-level of your students, you may want to provide an extra class period for students to complete this writing assignment in groups of three.

Day Three

Purpose:

- To deepen students' understanding of the story by engaging them in an experience that makes its events come alive.
- To inspire student empathy.

1. Ask students to share their scripts in small groups. Then ask for volunteers to conduct the dramatization. One way to conduct the dramatization to increase student involvement is as follows: Explain to students that when one of the student volunteers runs out of ideas for things to say during the dramatization, another student from the class can take that person's place, adding their own dialogue.
2. Explain to students who are observing the dramatization to think about the question: If you could step into the shoes of these Peace Corps Volunteers, and actually go to the Maimafu village, what would you say and do in response to the village council's request?
3. Debrief the dramatization by asking the role players to talk about how they felt as they stepped into the shoes of the Peace Corps Volunteers and of the Maimafu villagers. What is it like stepping into the shoes of others and trying to see the world from their point of view?
4. *Journal Entry:* For homework, ask students to respond in their journals to the following ideas: Some cultures, like the Maimafu, believe the group is responsible for the well-being of each and every individual; other cultures believe that individuals are primarily responsible for themselves. Is one way better than the other? Why or why not? Do you think this is an either/or situation? Or is it possible to achieve a balance between the two beliefs? If so, how might this balance be accomplished? If not, why not?
5. Explain to students that they will have a chance to read each others' ideas in tomorrow's lesson.

DAY FOUR

Purpose:

- To engage students in a close analysis of the text.
- To strengthen students' awareness that responses to literature are both unique and personal.

1. *Journal Walk.* Begin the lesson with a "Journal Walk." We've used this strategy in earlier lessons (see page 140). It takes place as follows: Students open up their journals to the page where they have responded to the homework questions. Then they stand up and silently walk around the room reading other students' responses to the journal prompts. After sufficient time has passed for students to read other students' responses, ask them to return to their seats and add anything they wish to their own responses.
2. Give students the option of leaving their journals face down if they wish to keep their writing private.
3. After students have had a chance to walk, reflect, and write, conduct a whole-class discussion on the journal responses.
4. Now explain to students that, sometimes, when readers really want to go deeper into the meaning of a story, they take a paragraph or part of the story that seems very important, and they study it in depth, really trying to think about what the author means and how it relates to life and their own thinking.
5. Suggest: "Let's try out this technique with a paragraph I selected and some questions it raised for me. Then you can select one of your own and do the same thing. You may want to read the following passage from 'A Single, Lucid Moment' to the class (or select another of your own)":

   > *"Fetching water in the ink-black night and looking up the hill at our small hut, I would think of the spiritual wealth of Maimafu and the material wealth of America: Can a community reach a balance of material wealth and spiritual wealth? Why do these societies exhibit so much of one and not much of the other? Do those two ends interfere with each other? How much spiritual wealth can we have? How much material wealth do we need? How has the world evolved so that some people own mansions and others lack shoes? How many people have love in their souls but diseased water in their drinking cups?...I discovered that the world's purest form of brotherhood can often be found in the smallest of villages."*

6. Now you might say: Here are some questions this passage raised for me. It may raise different ones for you:

- What does the author mean by "the spiritual wealth of Maimafu"? Can a community reach a balance of material wealth and spiritual wealth? How much spiritual wealth can we have? How much material wealth do we need?
- How has the world evolved so that some people own mansions and others lack shoes? What is our responsibility to others less fortunate than we are—whether in our own country or in other areas of the world?

7. Divide the class into small groups to discuss these questions. Then ask groups to select a passage of their own for analysis. Once each group has selected a passage, ask groups to identify the ideas and questions the passage raises in their minds. You might also provide students the option of selecting the same passage that you selected, but identifying different questions.
8. Ask each small group to select a reporter to read the group's selection and summarize the group's questions for the rest of the class.
9. After each report, ask the class: How might you respond to these questions? After each response, ask: "Are there any other ways to look at this?" "Was there something else in this passage that another group found had great meaning for them—or raised new questions for them?" Elicit a variety of responses.
10. Explain to students that responding to literature is a very personal experience. What may evoke a strong reaction in one reader may not necessarily evoke the same reaction in another reader—and vice versa. The important things to do, when reading, are: 1.) to actively look for what has meaning for you; 2.) to think about what you agree and disagree with; 3.) to think about what the author was trying to say that was important for him/her.
11. *Journal Entry:* Conclude the lesson by asking students to respond in their journals to the following prompts:
    - What is really important about the story "A Single, Lucid Moment"?
    - What did this story make you wonder about?
    - What did this story teach you about the world, yourself, and others?
12. *Extended Response to Literature.* Ask students to select from one of the following options in response to their reading of "A Single, Lucid Moment."

Connections to the Reading and Writing Workshops

You may also choose to use the lessons on pages 247-250 in the Reading and Writing Workshop section to help your students understand that there are universal themes in writing that help the reader feel connected to the experience the writer describes and that give a piece of writing greater meaning to the reader. In these lessons, students have an opportunity to examine the element of theme in their own personal narratives in the context of "A Single, Lucid Moment." They look at the impact of change in Soderstrom's story and in their own writing.

- Write a personal response to the story of "A Single, Lucid Moment." Your response might simply be a description of what the story meant to you personally, citing passages from the text that were important to you. Your response might also be a personal narrative, similar to Soderstrom's, describing a time when you, yourself, experienced a "single, lucid moment"—a moment that was startling or troubling and caused you to look at the world in a new and different way. Perhaps it was a moment that caused you to no longer be able to see the world in the same way as you had before. (Note to teachers: You may want to consult Session 10 in the Reading and Writing Workshop lessons to help students with this assignment.)
- Write a personal response to the story in which you revisit the inability of the Maimafu to comprehend a person being without a home—without a circle of family, friends, and community that loves and cares for him/her. In your written response, develop a list of questions the Maimafu might ask about American culture—and explain how you would respond to them. In addition, develop another list of questions you might want to ask the Maimafu about their culture.
- Look back at the lines and sentences in "A Single, Lucid Moment" that held the most meaning for you in the story—the lines you highlighted that evoked a strong emotional response. Then write a narrative in which you discuss the lines and sentences and the reasons why they held meaning for you. Explain to students that you are looking forward to reading their thoughts and commenting on them later. You would like to submit the best pieces of writing for publication on the Coverdell World Wise Schools Web site (www.peacecorps.gov/wws).
- Write a personal response to the story in which you compare the issues raised by "A Single, Lucid Moment" with the issues raised by "Ilunga's Harvest." Explain how reading these stories caused you to think in new and different ways—and altered your view of the world, yourself, and others.

A Reading and Writing Workshop

A Reading and Writing Workshop seeks to create a community of readers, writers, and concerned world citizens. Here, the Peace Corps stories on pages 11-75 become a springboard to students' own self-discovery through the writing process. The reading and writing workshop sessions culminate in a celebration of students' stories—personal narratives about the students' own understanding of the world, themselves, and others.

If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.

Toni Morrison
Author

Lesson Organization

In *The Art of Teaching Writing,* Lucy Calkins advises us that "writing does not begin with deskwork, but lifework." The reading and writing lessons in this unit were designed with this suggestion in mind. The metaphor of a writing journey is used throughout, as the stories of Peace Corps Volunteers guide students on an exploration of connections. The goals of this unit are to:

- cultivate curiosity and wonder about the world, ourselves, and others;
- stimulate critical and creative thinking;
- encourage students to "read like writers" and "write like readers";
- create a climate of unity within diversity;
- foster empathy, human connections, and relationships; and
- deepen students' awareness of writing as a tool of self-discovery.

Like the Reading and Responding to Literature section, this unit is driven by specific language arts standards as well as enduring understandings and essential questions. However, the format of this unit differs from the previous section. Each "session" consists of both a reading and writing workshop. The workshop has three phases—mini-lessons, independent work, and share time:

- **Mini-lessons** are short (5-15 minutes) focused lessons about how authors write as well as specific strategies students can use in their reading and writing. The teacher often begins a mini-lesson with a poem or passage from a book that illustrates the topic of the mini-lesson and encourages students to consider that topic as they read and write that day.

Ink runs from the corners of my mouth.
There is no happiness like mine.
I have been eating poetry.

Mark Strand
Poet

- **Independent Work Time**. By the end of the mini-lesson, the purpose for students' independent work time is set. Students may be trying strategies presented that day or applying strategies from past mini-lessons. During this time, students may also be participating in a peer or teacher conference. In this unit, students are also given the option of participating in a Literature Circle in order to discuss the content of the Peace Corps stories. (For information on Literature Circles, see page 264.)

- **Share**. The workshop time concludes with a sharing session, where students discuss their reading and writing. Sharing provides an opportunity for a few students to share briefly about how they applied a concept introduced during a mini-lesson. Sharing needs to be brief and allow many students to participate.

The Writing Process

A Reading and Writing Workshop emphasizes the *process* of writing rather than the end product.

- Sessions One to Four focus on **prewriting** strategies. Here, students begin by reflecting on their lives as writers, and are later shown ways to generate ideas for stories through brainstorming, freewriting, outlining, and interviewing.
- In Sessions Five to Ten, students alternate between **drafting and revising**. The teacher models the process of organizing words on a page and then seeing ("re-visioning") it from a reader's perspective.
- Session Eleven guides students in **editing**, as they analyze the qualities of "good writing." This session emphasizes that "good grammar is good manners."
- In Session Twelve, students share their personal narratives with one another in a class **celebration or publication**. The final workshop allows time for students to reflect on this particular "writing journey."

Assessment

During independent work time, teachers circulate around the room, writing anecdotal records or conferring with individual students about their reading and writing. Conferences provide the teacher with an opportunity to meet individually with a student to assess progress, to provide guidance as needed, and to assist in goal-setting.

The Use of Poetry

Many of the mini-lessons in this unit are introduced with a suggested poem. We encourage you, however, to introduce each lesson with a poem, illustration, or passage that resonates most powerfully for you.

Most of the suggested poems in this unit are not reprinted in their entirety; however all can be easily accessed on the internet. Because of constant "site changes," the Web site addresses for these poems are not listed. Instead, we suggest that you use a search engine, such as www.google.com or www.yahoo.com for the most updated information.

Language Arts Standards

A Reading and Writing Workshop meets the following language arts standards as outlined by the National Council of Teachers of English and the International Reading Association:

- **Standard 1:** Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world.
- **Standard 2:** Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions of human experience.
- **Standard 3:** Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts.
- **Standard 5:** Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

BELIEFS ABOUT WRITING

Our beliefs about the teaching of writing are based on the research of Nancie Atwell (1998), Lucy Calkins (1986), and Donald Graves (1995):

- **Time:** Students need to write for large blocks of time on a consistent basis.
- **Choice:** Students should have as many opportunities as possible to choose their own topics, forms, and styles for writing. Choosing topics that have personal meaning gives students ownership of their writing.
- **Community:** Students need a supportive, trusting writing community where their ideas are valued. In order to create this community of readers and writers, we as teachers must be willing to take the first step by sharing our own writing with students
- **Response:** Writers need constructive feedback from the teacher or a peer in order to see their writing from different points of view.
- **Audience and Purpose:** Understanding audience and purpose enables students to make choices about topics, forms, and styles.
- **High Expectations:** We must have high expectations for quality writing. Students should be responsible for keeping track of their progress.

BEST COPY AVAILABLE

The Unit at a Glance: A Reading and Writing Workshop

Title	Process	Reading Workshop	Writing Workshop	Peace Corps Story
Session One: The Power of Words	Introduction	*Enduring Understanding:* Words have power. Through language we can imagine different worlds. *Essential Question:* How do words create images in our minds?	*Enduring Understanding:* Writing is a journey. *Essential Question:* Why journey?	"At Home in the World"
Session Two The Power of Objects	Prewriting	*Enduring Understanding:* Words have power. Through language we can imagine different worlds. *Essential Question:* How do words create images in our minds?	*Enduring Understanding:* Objects tell stories. *Essential Question:* How can we find the objects of *our* stories?	"I Had a Hero"
Session Three The Power of Dialogue	Prewriting	*Enduring Understanding:* Through dialogue, we come to understand the world, ourselves, and others. *Essential Question:* How do words create images in our minds?	*Enduring Understanding:* Objects tell stories. *Essential Question:* What do our objects *say?*	"'Magic' Pablo"

Session	Process	Reading Workshop	Writing Workshop	Peace Corps Story
Session Four: The Power of Our Stories	Prewriting	*Enduring Understanding:* Knowing context can broaden our appreciation of a text. *Essential Question:* How can context broaden our appreciation of a text?	*Enduring Understanding:* Through stories, we make sense of the world around us. *Essential Question:* What are our stories?	"Nomadic Life"
Session Five: Introduction to the Story Elements	Drafting	*Enduring Understanding:* All stories share common elements. *Essential Question:* Why do all stories share common elements?	*Enduring Understanding:* All stories share common elements. *Essential Question:* What are the elements of our stories?	"Cross-Cultural Dialogue"
Session Six: Understanding Character Development (Part One)	Drafting	*Enduring Understanding:* Character is revealed in words, actions, and appearance. *Essential Question:* How do authors make words come alive?	*Enduring Understanding:* Words have power. Through writing, we can invite readers to see the world as we see it. *Essential Question:* How can we make our words come alive?	"On Sunday There Might be Americans"

The Unit at a Glance: A Reading and Writing Workshop

Title	Process	Reading Workshop	Writing Workshop	Peace Corps Story
Session Seven: Understanding Character Development (Part two)	Drafting/ Revising	*Enduring Understanding:* In literature and life, we all have reasons for behaving the way we do. *Essential Question:* How do authors hold the readers interest?	*Enduring Understanding:* In literature and life, we all have reasons for behaving the way we do. *Essential Question:* How can we hold the readers interest?	"Ilunga's Harvest"
Session Eight: Understanding Plot	Drafting/ Revising	*Enduring Understanding:* Plot builds a story's structure. *Essential Question:* How do authors use plot?	*Enduring Understanding:* Plot builds a story's structure. *Essential Question:* How can we use plot?	"The Talking Goat"
Session Nine: Understanding Style and Tone	Drafting/ Revising Peer Response	*Enduring Understanding:* Style and tone affect a reader's understanding of a story. *Essential Question:* How do authors develop voice?	*Enduring Understanding:* Through dialogue, we come to understand the world, ourselves and others. *Essential Question:* How can we develop voice?	"The Extra Place"

Title	Process	Reading Workshop	Writing Workshop	Peace Corps Story
☐ *Session Ten:* Understanding Change	Final Draft	*Enduring Understanding:* A story is about life. Life means change. *Essential Question:* How do authors use change?	*Enduring Understanding:* Stories connect us to the world. *Essential Question:* How are we connected?	"A Single Lucid Moment"
☐ *Session Eleven:* Reading Like Writers/ Writing Like Readers	Editing	*Enduring Understanding:* Good writing shares similar characteristics. *Essential Question:* What makes a piece of writing good?	*Enduring Understanding:* Good grammar is good manners. Readers deserve our respect. *Essential Question:* Why edit?	Review
Session Twelve: Celebrations ☐	Publishing	*Enduring Understanding:* Through stories we create community. *Essential Question:* How are we connected?	*Enduring Understanding:* Writing is a journey. *Essential Question:* Why journey?	

The Power of Words

Reading Workshop
Session One

Enduring Understanding:
Words have power. Through language, we can imagine different worlds.

Essential Question:
How do words create images in our minds?

Materials:
"At Home in the World" (page 13-14); Worksheet #1: *Peace Corps Fact Sheet;* overhead projector; chart paper

Note to Teachers:
This introductory session differs from the usual workshop format. In place of students' independent work time, you will read aloud the essay, "At Home in the World." The essay contains words and references that might be confusing for many student readers. As you demonstrate your own reading process, you can help broaden students' frame of reference about the 1960s, John F. Kennedy, and the Peace Corps.

Purpose:

- To broaden students' frame of reference about the Peace Corps.
- To demonstrate the reading process of a proficient reader.

Mini-Lesson:

1. Gather students together in a circle or meeting area. You might begin the workshop by reading the poem, "English as a Second Language" by Lisel Mueller.

The underpaid young teacher
prints the letters t, r, e, e
on the blackboard and imagines
forests and gardens springing up
in the tired heads of her students.

But they see only four letters
a vertical beam weighed down
by a crushing crossbar
and followed by a hook
and after the hook, two squiggles,
arcane identical twins
which could be spying eyes
or ready fists, could be handles
could take root
could develop leaves.

2. Read the poem a second time, writing the letters "t-r-e-e" on the chalkboard. As you read the words "vertical beam" "hook" "identical twins" "squiggles," trace the individual letters on the chalkboard. Afterwards, share a story about your own life as a reader. An example might be:

   "I don't remember the day when the squiggles and hooks of the letters 't-r-e-e' took root and became a tree. But I do know what it is like to see only squiggles and hooks—not the images that the words convey. For three years I lived in Morocco, a country where the primary language is Arabic. Reading Arabic was a great struggle for me, and I was often frustrated. I remember the day I read the letters C-O-K-E in Arabic and understood what they meant. (The red-and-white letters on the bottle and caramel-colored soda inside were clues....)"

3. Encourage students to share stories of their own experiences as a reader in either a first or second language. Ask students: Do you remember the day the letters "t-r-e-e" took root and became a tree?

4. Write the word "home" on a piece of chart paper. Ask students: What do you see when I write the word "home"? Do you see a person? Do you see a place? Do you see a house? *Your* house? Do you see a town? A state? A country? Gather students impressions on the chart paper. Finally, ask students: Do you see the "world as home"? Is it valuable to see the world as home? Why or why not?

5. Explain to students that they will be reading stories written by Peace Corps Volunteers. These stories might lead students to an understanding of the "world as home."

6. Students who have been participating in the Coverdell World Wise Schools program may already be familiar with the Peace Corps and its mission. If the program is new to students, however, their knowledge of the Peace Corps may be limited. Nevertheless, ask all students: What is the Peace Corps? Who are Peace Corps Volunteers? What do they do? Gather students' ideas, guesses, and impressions on a sheet of chart paper.

7. Display Worksheet #1: *The Peace Corps Fact Sheet*, on an overhead projector. Read the information with students, pausing to clarify as needed. Compare the students' initial impressions with the Fact Sheet. Which guesses and ideas were correct?

8. Tell students that, when Peace Corps Volunteers complete their service overseas, they refer to themselves as "returned" Peace Corps Volunteers

Worksheet #1
Peace Corps Fact Sheet

The Mission of the Peace Corps	• To help the people of interested countries in meeting their need for trained men and women. • To help promote a better understanding of Americans on the part of the peoples served. • To help promote a better understanding of other peoples on the part of Americans.
History	• Peace Corps officially established: March 1, 1961 • Total Number of Volunteers as of September 2001: 163,000 • Total Number of Countries served: 135
Volunteers	• Current number (2001) of Volunteers serving overseas: 7,300 • Gender: 61% Female 39% Male • Age: 29 years old (Average)
Assignments	• Education Volunteers work primarily in Teaching English as a Foreign Language (TEFL). Education is the Peace Corps' largest program. • Business Volunteers work in education, private businesses, public organizations, government offices, cooperatives, women's and youth groups, and more. • Environment Volunteers work on a wide variety of activities, from teaching environmental awareness to planting trees with a community. • Agriculture Volunteers work with small farmers to increase food production while promoting environmental conservation practices. • Health Volunteers raise community awareness, train health workers, and educate families. • Community development Volunteers conduct assessments to determine ways to address a community's needs.
Focus Areas (2001-2002)	• Information Technology: Volunteers work with local organizations to provide young people and entrepreneurs with basic training in computer use and Internet technology, opening the doors to e-commerce for micro and small business ventures. • HIV/AIDS Education and Prevention in Africa: Every Volunteer serving in Africa is trained to help prevent the spread of this disease through education and awareness projects, regardless of their area of service.

rather than "former" Peace Corps Volunteers. Ask students: What is the difference? Why might they use the word "returned" rather than "former"?

9. You might suggest that the stories of returned Peace Corps Volunteers may help students to see the "world" a little differently. They may also help them to see "home" a little differently. Ask students to take out their journals and briefly respond to the question: What image do you have of the "world as home"?

Read Aloud:

1. Tell students that, in order to find out a little more about the Peace Corps, today you will read aloud the essay, "At Home in the World" (pages 13-14) written by Bill Moyers. Some students might know of Bill Moyers from his documentaries on PBS. They may not be aware, however, that Moyers played a role in the establishment of the Peace Corps. (Bill Moyers was the Peace Corps' first Deputy Director, from 1961-1963.)
2. Before reading, have students close their eyes and imagine that they are looking at a blank movie screen. Ask them to focus on the images they see as they listen to the words.
3. Begin by reading the title, "At Home in the World." Ask students to picture the image that those words convey. After reading two or three paragraphs, you might pause and tell students the images that you see. For example, you might say:

> "When I read the word 'Sixties' I first see the black-and-white newsreels of a young and handsome John F. Kennedy hand-in-hand with his wife, Jacqueline; and I see a proud Martin Luther King, Jr. proclaiming, 'I Have a Dream.' I also see the Beatles, when they first played on the Ed Sullivan show, singing the song 'She Loves You.' Their hair was short, and they looked young and innocent. But the word "Sixties" also reminds me of some other images: The newsreels announcing the death of John F. Kennedy, of Martin Luther King, Jr., of Robert Kennedy; the student uprisings in the South; the protests of the Vietnam War.... I understand what Moyers means here by 'incongruent.' *Incongruent* is from the Latin verb *congruere*, meaning to agree. The images I have of the 1960s are, on the one hand, some of the proudest moments in our nation's history; on the other hand, they are some of the most tragic moments in our nation's history. The images I see in my mind's eye don't 'agree.' They are incongruent."

4. Continue to explain the images that the text brings to mind, attempting to create as vivid a picture as possible of the 1960s, John F. Kennedy, and the Peace Corps.

Share:

1. After completing the reading, ask students: What images did you see while listening to this essay?
2. Write the following sentences from the essay on a piece of chart paper. Ask students to briefly respond to the sentences in their journals.
   - "[John F. Kennedy] placed my life in a larger narrative than I could ever have written."
   - "America has a mighty multicultural future. But we are not alone. We have guides—163,000 Peace Corps Volunteers who have advanced the trip. They have been going where our country is going. Out there in the world, as John F. Kennedy would say, is truly the new frontier."
3. Facilitate a discussion on one or both of these passages. Discussion questions might include:
   - What does it mean to "place my life in a larger narrative than I could ever have written"? Have you ever had such an experience? Would you want to have such an experience?
   - What is a "multicultural future"? Why is it "mighty"? Why might we need guides?
4. Ask students: After reading this essay, what is the image that comes to your mind when I say "at home in the world"? Is the image different from what you originally pictured? If so, how did this essay create a different image in your mind?

When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses, for art establishes the basic human truths which must serve as the touchstone of our judgment.

John F. Kennedy
U.S. President

Choices and Explorations:

If there is a returned Peace Corps Volunteer (RPCV) in your community, invite him or her to this reading session. The RPCV may be able to provide additional insights into the Peace Corps as well as the essay, "At Home in the World."

THE POWER OF WORDS

Writing Workshop
Session One

Note to Teachers:
The mini-lesson for this introductory writing workshop is unusually long (approximately 20-30 minutes). As students progress through this unit, however, the time allotted for independent writing increases.

Purpose:
- To provide students with an overview of the unit.
- To review the elements of the writing process.

Mini-Lesson:
1. You might introduce the workshop by reading Mary Oliver's poem, "The Journey." Afterwards, share your impressions of the poem, and encourage students to share their own interpretations. Try to connect the idea of "journey" to the writing process. For example you might say:

   "This poem reminds me of my own writing process. Sometimes when I write, there are voices that keep "*shouting bad advice.*" These voices tell me to give up writing because I'm not as good a poet as Mary Oliver. It's not easy to leave these voices behind. But, as Mary Oliver writes in this poem, 'little by little, the stars begin to burn through the sheets of clouds, and there is a new voice which I slowly recognize as my own, that keeps me company as I stride deeper and deeper into the world.'"
2. Tell students that today they will be investigating the theme of "writing as a journey." Ask students: How is writing similar to a journey?
3. You might show students your own writing journal (writer's notebook). Remind students that "journal" and "journey" share a common root: the French word "jour" meaning "day." Ask students: In what other ways are a journal and a journey similar? What is the purpose of a journey? What is the purpose of a journal?
4. You might suggest that, during this unit, journals will be the physical "path" of students' journeys. It is a very private path—a path that allows them to explore, experiment, and stride "deeper and deeper into the world." Share with students the ways in which you use your journal. An example might be:

   "I write in my journal everyday, usually in the mornings. I use my journal to record my thoughts and dreams, to keep track of story

Enduring Understanding:
Writing is a journey.

Essential Question:
Why journey?

Materials:
"The Journey" by Mary Oliver; your journal; Worksheet #2: *What We Need To Know;* overhead projector; chart paper.

ideas and odd bits of information, and to jot down reminders to myself...."

A tearing wind last night. A flurry of red clouds, hard, a water colour mass of purple and black, soft as a water ice, then hard slices of intense green stone, blue stone and a ripple of crimson light.

Virginia Woolf
Author
In her diary,
August 17, 1938

5. Ask students to share their own experiences with journals. Have they been helpful? If not, why? What are ways that we can make journal writing enjoyable and meaningful?
6. Remind students that they will be reading stories written by Peace Corps Volunteers. In a sense, these Peace Corps stories are "journey" stories. Ask students: What are journey stories? What are examples of journey stories? Do we need to travel great distances to write journey stories of our own?
7. You might suggest that students imagine this workshop unit as a journey. Although the class will not be taking a plane, train or automobile, they will be going somewhere. To keep them properly informed of their destination, lodging, and traveling companions, you have prepared a list of "What We Need To Know." Distribute copies of Worksheet #2: *What We Need To Know*, reading through each item on the list and pausing to clarify as needed.
8. After reading item one on the Worksheet, you might want to review the genre of personal narrative. Points might include:
    - Personal narratives share many of the craft elements of fiction, such as dialogue, setting, point of view, and characterization. They differ, however, in one crucial aspect: a personal narrative is grounded in reality, based on facts.
    - Personal narratives generally move from the particular to the universal. The writer brings a global theme (such as friendship, community, homelessness) closer to home by relating it to specific, individual examples.
    - Personal narratives are, by definition, personal. They are written in the first person.

Poetry is the journal of the sea animal living on land, wanting to fly in the air. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable. Poetry is a phantom script telling how rainbows are made and why they go away.

Carl Sandburg
Poet

9. Also, suggest real-life outlets for publication, such as the school magazine, an essay-writing contest, or the school's Web site. Emphasize to students, however, that the final goal of writers isn't just to publish; it is to publish a piece that represents their best writing abilities.
10. There is no single answer to item #5, Why am I going on this journey? You may want to use this opportunity to facilitate a whole-class discussion on the purposes of writing. Possible "reasons to write" might include:
    - I write to understand myself.
    - I write to face my fears.

Worksheet#2:
What We Need To Know

1. Where are we going?

Our destination or goal is to publish a personal narrative that represents our best writing abilities.

2. How will we get there?

We will get there through the writing process—namely, prewriting, drafting, revising, editing, and publishing.

3. Who will take us there?

We will be guided by the writings of Peace Corps Volunteers.

4. How long will we be gone?

The deadline for this personal narrative is_____.

5. Why are we going on this journey?

- I write to witness.
- I write to voice my opinions.

11. Tell students that, during the Independent Work Time, they will be reflecting on their own writing journeys. To help recall specific aspects of their journeys, they might want to first compose a timeline of their writing careers. To model the activity, you might want to share a timeline of your own writing career. An example might look like this:
    - Age 3-4—Scribbled on walls, doors, desks, and (occasionally) paper.
    - Age 5—Wrote my name (had difficulty holding crayons).
    - Age 6—First Grade. Received holiday stickers and stars on my papers for good spelling; liked to write "poems" for my mother.
    - Age 7—Wrote a letter to apologize to my mother after we had a fight. I wrote "No one could never ever be mad at someone, right? But we always make it so we're going good."
    - Age 8—My third grade teacher said my penmanship needed a lot of improvement. Was crushed....

Independent Work Time:

After students compose a timeline, they should answer the following questions in their journals:

- How has writing been a journey for me?
- Has my journey been "rocky"? Adventurous? Dull? Frustrating? Rewarding?
- What are the highlights of my writing career?
- What are the low points of my writing career?
- What are my goals as a writer?

Share:

Gather students back in the circle or meeting area. Read aloud Mary Oliver's poem, "The Journey," once again. As you read, ask students to keep in mind the "writing as journey" theme. Afterwards, ask students to share their own writing experience. Possible questions might be: How is writing a journey for you? Why is writing a journey? Why journey?

THE POWER OF OBJECTS

Reading Workshop
Session Two

Purpose:

- To identify 'picture' words in "I Had a Hero."
- To demonstrate how words can create 'pictures' in the reader's mind.

Mini-Lesson:

1. You might begin by reading the poem, "There Was a Child Went Forth" by Walt Whitman. As you read, ask students to close their eyes and picture the images that the words convey. Afterwards, try to connect the images in the poem to the journey theme. An example might be:

   "During our last workshop, we spoke about journeys. To me, this poem is a 'journey' poem. But it describes a journey that is very different from the travels of mythic characters like Odysseus. Those journey tales chronicle the lives and loves of courageous heroes who could fight dragons, discover lost treasures, and save damsels in distress. No dragons cross the path of the child in Whitman's poem—and if they did, I doubt he would fight them. To "fight" is to resist something or someone. The child in this poem does not resist; instead, he opens himself up to experience, inviting everything within his path to become "a part of him." To me, this is a journey—a courageous journey. Odysseus' heroism pales in comparison."

2. Ask students: What do you see when I say the word "hero"? Do you see a real-life person, a character from a book, a celebrity?
3. Explain to students that today they will be reading a personal narrative titled, "I Had a Hero" written by returned Peace Corps Volunteer, Mike Tidwell. The story takes place in the Congo, (formerly Zaire) in central Africa. Locate the Congo on a world map. If possible, show students magazine photos or images which approximate the setting of central Africa. Ask students what it might be like to take a journey to the Congo. (For more background information on the Congo, see page 16.)
4. Tell students that "I Had a Hero," is about a Peace Corps Volunteer's encounter with a African village chief named Ilunga. Ask students: Can you imagine meeting an African village chief? What would happen? What would you say? What would you do?
5. As you read Worksheet #3: *Excerpt from "I Had a Hero,"* guide students in imagining the scene of Mike and Ilunga's first encounter. If possible, bring in props that might be similar to the details that the author provides (for example, a coonskin cap, leather charm, or a crash helmet).
6. Tell students that they will read "I Had a Hero" in its entirety during

Enduring Understanding:

Words have power. Through language, we can imagine different worlds.

Essential Question:

How do words create images in our minds?

Materials:

"I Had a Hero" (pages 17-21); "There Was a Child Went Forth" (page 192); Worksheet #3: *Excerpt from "I Had a Hero"*; overhead projector; chart paper.

Connections:

For an in-depth analysis of the setting and theme of "I Had a Hero," see Reading and Responding to "I Had a Hero" on pages 85-96.

BEST COPY AVAILABLE

Independent Work Time. Explain to students that, as they read this essay, they should search for the ways in which the author/narrator helps us to "see" Ilunga. Using Worksheet #3, demonstrate this activity by asking students what words are "picture" words. Underline or highlight these words, and remind students to do the same in their own independent reading.

I am a writer who came of a sheltered life. A sheltered life can be a daring life as well, for all serious daring starts from within.

Eudora Welty
Author

Independent Work Time:

1. As students read independently, you might confer with individual readers. Students who are not visually-oriented might need additional modeling. Encourage students to talk about their reading process. You might ask them: Do you see pictures in your mind when you read? Is this difficult or easy for you? Which words in the story are objects that you might see and touch in the world? Which words are abstract—things that can't you see and touch?
2. When students have completed the reading, encourage them to discuss "I Had a Hero" in a Literature Circle (see Appendix C, page 264). Remind students to support their responses with actual passages from the text. Questions to facilitate students' initial discussion of "I Had a Hero" might include:
    - Did you like this story? Why or why not?
    - Why do you think Ilunga is the author/narrator's "hero"?
    - What questions would you ask the author/narrator or Ilunga?
    - What would you have done if you were Mike?
    - Did you ever have an experience similar to Mike's?
    - What emotions or thoughts did you have while reading this story?

Share:

Gather students back in the meeting area. Facilitate a whole-class discussion on the objects or visual images in "I Had a Hero." Questions might include:

- Did you "see" the story taking place? If so, how did the author/narrator do that?
- What is the one visual image in this story that stands out among the rest?
- What words in this story created images in your mind? How did this happen?

2. Conclude the class by asking students about how this story might illustrate the "world as home." Questions might include:
   - What is the author/narrator's message in this story? How does he use his own personal experience to illustrate a universal theme?
   - How is Mike's experience a "journey"?
   - Does Mike seem at "home in the world"?
   - Do you think Mike might consider his life to "be part of a larger narrative"? If so, what's the bigger picture?
   - How might this story be a guide to "a mighty multicultural future"?
   - How might this personal narrative help you in writing your own personal narrative?

Worksheet #3:
Excerpt from "I Had a Hero"

When I stopped and saw Ilunga for the first time, I saw a man living, it seemed to me, in another century. On his head was a kind of coonskin cap with a bushy tail hanging down in back. Around his neck was a string supporting a leather charm to ward off bad bush spirits. Two underfed mongrel dogs circled his bare feet, panting. Inside the tall grass from which he had stepped, the clock ran a thousand years slow, if it registered any time at all. Unable to help myself, I stared at him openly, taking him in from head to toe. He meanwhile stared back at me with the same wide-eyed incredulity. And no wonder. With my ghost-white skin and rumbling motorcycle, with my bulging safety goggles and orange riding gloves, with my bushy brown beard flowing out from under a banana yellow crash helmet—with all this, I suppose, I had a lot of nerve thinking of him as a museum piece.

For a moment we just kept gawking, Ilunga and I, mentally circling each other, both of us trying to decide whether to burst out laughing or run for safety. In the end, we did neither. We became friends.

"My name is Ilunga," he said, extending his hand.

"My name is Michael," I said, shaking it.

EXCERPT FROM "THERE WAS A CHILD WENT FORTH"

by Walt Whitman

There was a child went forth every day,
And the first object he look'd upon, that object he became,
And that object became part of him for the day
or a certain part of the day,
Or for many years or stretching cycles of years.

The early lilacs became part of this child,
And grass and white and red morning-glories, and white
and red clover, and the song of the phoebe-bird,
And the Third-month lambs and the sow's pink-faint litter,
and the mare's foal and the cow's calf,
And the noisy brood of the barnyard or by the
mire of the pond-side,
And the fish suspending themselves so curiously below
there, and the beautiful curious liquid,
And the water-plants with their graceful flat heads,
all became part of him.

The field-sprouts of Fourth-month and Fifth-month
became part of him,
Winter-grain sprouts and those of the light-yellow corn,
and the esculent roots of the garden,
And the apple-trees cover'd with blossoms and the fruit
afterward,
and wood-berries, and the commonest weeds by the road,
And the old drunkard staggering home from the outhouse
of the tavern whence he had lately risen,
And the schoolmistress that pass'd on her way to the
school,
And the friendly boys that pass'd, and the quarrelsome
boys,
And the tidy and fresh-cheek'd girls, and the barefoot
negro boy and girl,
And all the changes of city and country wherever he went.

His own parents, he that had father'd him and she that had
conceiv'd him in her womb and birth'd him,
They gave this child more of themselves than that,
They gave him afterward every day,
they became part of him.

THE POWER OF OBJECTS

Writing Workshop
Session Two

Purpose:

- To brainstorm ideas for stories.
- To demonstrate how objects can help generate story ideas.

Mini-Lesson:

1. Gather students in a circle or meeting area. You might begin the workshop by reading William Stafford's poem, "What's in My Journal." Share your impressions of the poem and encourage students to offer their own interpretations. Afterwards, try to connect the images in the poem to the visual images and objects in "I Had a Hero." An example might be:

   "Reading this poem makes me wonder what objects are in Mike Tidwell's journal. What objects do you think would be in it? Why would those objects be in it?"

2. Explain to students the purpose of today's lesson is to brainstorm as many objects as possible to store in their journals. Ask students: Why look for objects? What purpose can they serve? How might they help us in writing our own personal narratives.

3. You might illustrate the value of objects by reminding students of the following line in "I Had a Hero":

   "With my ghost-white skin and rumbling motorcycle, with my bulging safety goggles and orange riding gloves, with my bushy brown beard flowing out from under a banana yellow crash helmet—with all this, I suppose, I had a lot of nerve thinking of him as a museum piece."

4. Ask students: Would you ever see a banana yellow crash helmet, safety goggles, and orange riding gloves in a museum? What things do you see at a museum? Why would someone visit the National Museum of American History, for example, just to see a pen that former President Gerald Ford used, or to see a gown that Hillary Clinton once wore? Why are these objects considered valuable?

5. Remind students of the last writing workshop in which you gave students a list of "What We Need to Know." Tell students that during Independent Work Time they will compile a list of "Things We Need to Bring" on a journey. These things are "objects" belonging to our own personal "museum of me." You might suggest that these lists will be highly individual. What is important to one person may not be important to someone else. To illustrate this point, show students an example of your own list of "Things I Need to Bring." An example might be:

Enduring Understanding:
Objects tell stories.

Essential Question:
How can we find the objects of our stories?

Materials:
"What's in My Journal" by William Stafford; a pre-prepared list of "Things I Need to Bring"; overhead projector; chart paper.

The act of writing is the act of discovering what you believe.

David Hare
Playwright

Things I Need to Bring...

Breadcrumbs in case I get lost
My good luck medal
Orange diaries, red notebooks, and blue (never black) pens
Minerva's head
Fossils and rocks and scrapes of tree barks
Daisies
Recipes for 12 Polish soups
A shovel to dig to China
An imaginary dog named Puff
A lost dog named Raider
Peaches and strawberries
Strands of yellow silk
A year's supply of chocolate-covered coffee beans
Pink beads to plant
Seeds to eat
Bruce Springsteen and Harriet the Spy

6. You might explain that the items on your list may seem nonsensical to others, but they actually have great personal meaning to you. Some items represent significant moments in your life—moments that you don't want to forget. Other items have less significance, but they make your life more enjoyable. Pick one item from your list and explain to students the way in which that particular object tells a story about your life.

Independent Work Time:

1. Have students open up their journals to a blank page and write the words "Things I Need To Bring." You might ask students to close their eyes as you relate the following scene:

   "Imagine that you are going on a trip—a very long trip. You don't know when you will return home. The director of this trip has given you the following instructions: You are not to pack a suitcase. Instead, you are to write a list of everything you want to take with

you—everything that has significance to you or that makes your life enjoyable or more meaningful. When you arrive at your destination, all of these objects will be there waiting for you. However, if you do not write these items down, you may never see them again. It is important that you be very specific—not trees, but oak trees; not animals, but my dog Raider; not people, but Mike. Remember, you can bring only the items that you mention on this list, and no others."

2. Ask students to pick up their pencils, and begin to list as many objects as possible. Remind students that the objects should have personal value—signifying either an important event or person in their lives or something which makes life more enjoyable or meaningful. You might want to explain that in the next writing workshop students will look for the stories that these objects tell, but today they will simply compile a list. However, if students appear to have exhausted possibilities for their lists, have them write the reason why each particular item is significant.

Share:

Gather students back in a circle. Ask students to share an object on their lists and to briefly explain how that particular object tells a story of their life. Afterwards, ask students:

- Did you enjoy this activity? Why or why not?
- How might this activity help us in our writing?
- Why are objects useful in storytelling?
- How can we find other objects for storytelling?

The Power Of Dialogue

Reading Workshop
Session Three

Enduring Understanding
Through dialogue, we come to understand the world, ourselves, and others.

Essential Question
How do words create images in our minds?

Materials:
CD of jazz music; CD player; "'Magic' Pablo" (pages 21-27); overhead projector; post-it notes for students; Worksheet #4: *Excerpt from "'Magic' Pablo."*

Connections:
For an in-depth analysis of the setting and theme of "'Magic' Pablo," see Reading and Responding to "'Magic' Pablo" on pages 97-105.

Purpose:
- To identify the use of dialogue in "'Magic' Pablo."
- To demonstrate how dialogue can create pictures in the reader's mind.

Mini-Lesson:

1. Gather students in a circle or meeting area. Rather than read a poem, play a piece of jazz music for students. (Miles Davis's "Kind of Blue" might be a good choice.) Share your impressions of the piece and encourage students to offer their own interpretations. Afterwards, try to connect the "story" that the music tells to the theme of today's lesson, dialogue. An example might be:

   > "Jazz music, is often described as a conversation or dialogue between musicians. One musician plays a chord, and then another answers him in another chord. No two jazz sessions are alike because the musicians never repeat the same conversation, just as we can't repeat the same conversation in words. Even though I might say 'Good morning, class' every morning, I can't say it exactly the same way each time. Today I am happy and well-rested, the weather is warm, a[illegible] every member of the class is here. But tomorrow, I might be miserable and sleepy, the weather might be cold and rainy, and one of you might be home watching TV. My 'Good morning, class' is never the same."

2. Ask students to think of other situations in which their own words and actions vary according to the circumstances. An example might be a friend who brings out the clown in you. Ask students: Is this a side of you that your Grandmother has never seen? What does your Grandmother "bring out" in you? How is this different from the "you" your friends know?

3. Explain to students that we are in constant dialogue with the world around us. Our identity is formed by the way we interact with others. We might hear the voice of our mother inside our heads saying "Eat your vegetables," and we might hear the voice of an actress on a TV commercial saying: "When I need a break, I have a chocolate bar."

4. Tell students that today they will read a story about the dialogue that takes place when two people discover friendship. The title of the story is "'Magic' Pablo." Like "I Had a Hero," "'Magic' Pablo" is about a Peace Corps Volunteer's encounter with someone who is native to the country where the Volunteer was serving. But unlike "I Had a Hero," the person that the Volunteer meets is not a village chief; he is a 16-year-old boy who loves basketball.

5. If possible, show students photographs or images of Guatemala, the country where the story is set. (Note: The cover photograph of this book, *Voices from the Field*, was taken in Guatemala.) If there is a student in your classroom who was born in Central America, ask the student to share his impression of the lifestyle of Guatemala and how it might differ from the U.S.
6. Read aloud Worksheet #4: *Excerpt from "'Magic' Pablo."* As you read, try to vary your tone and expression in the exchange between Mark, the 25-year-old American teacher, and Pablo, the young Guatemalan student.
7. Ask students: Based on this small excerpt, what might be the "magic" in "'Magic' Pablo"? What impression do you have of Pablo? How did you form this impression?

Worksheet #4:
Excerpt from "'Magic' Pablo"

Pablo and I liked to play "Let's imagine." We'd be walking down the street, a basketball cradled under one of our arms. Clouds would be gathering in the east, as they tended to do in early evening. A light rain—*chipi-chipi* is what everyone in town called it—might even be falling.

"Let's imagine," Pablo would say, "that Michael Jordan is walking with us."

He would smile. "What would these people say?" he would ask, pointing to the women in dark blue cortes and white *hüipiles*, the native dress in this town in the northern mountains of Guatemala. "What would they do?"

"They'd be amazed," I'd say. "They wouldn't know what to do."

Pablo would agree. "They'd probably run. But we'd just keep walking down the street, the three of us, to the basketball court."

Then Pablo would ask, "And how would we divide the teams?"

"Michael Jordan versus the two of us."

Pablo would consider this. "No," he'd say, "it'd be you and Michael Jordan versus me."

8. Remind students of the very visual images in "I Had a Hero." Here, the author/narrator also creates a very visual scene. How does he do it?
9. Explain to students that people are at the heart of every story, and people's personalities are conveyed through action and dialogue. Sometimes, as readers, we're not as interested in what the author tells us about a character; we're more convinced if we find out about the character the way we would in real life—through conversation. To illustrate the power of dialogue, you might write the following four lines on a piece of chart paper. Ask students: Do you get any impressions of character based on these words? What are they? Who are they?
    - I promise, Daddy. I won't ever do it again. I swear.
    - Good evening, Miss Dowd. May I take your coat?
    - Okay. Okay. I hear you already. Would you just leave me alone?
    - You ought to be ashamed of yourself...a grown man.
10. Ask students: What if those four lines were all spoken by the same person. What impression do you have now? How do the circumstances "change" the person? How does dialogue create an image of a person?
11. Place Worksheet #4 on an overhead projector and ask students to tell you those passages that use speech to convey an image. As students point out the passages, place a post-it notes next to the text. On the post-it notes, write down the image or mood that the lines convey.
12. Distribute post-it notes to students and ask them to read "'Magic' Pablo" during Independent Work Time, marking the passages as you just demonstrated. Also, as students read, ask them to focus on the question: How does dialogue help us to understand the world, ourselves, and others?

Not only is your story worth telling, but it can be told in words so painstakingly eloquent that it becomes a song.

Gloria Naylor
Author

I learned to write by listening to people talk. I still feel that the best of my writing comes from having heard rather than having read.

Gayl Jones
Poet

Independent Work Time:
When students have finished reading "'Magic' Pablo," encourage them to participate in a Literature Circle. Questions to facilitate a discussion on "'Magic' Pablo" might include:

- Did you like this story? Why or why not?
- Do you think Pablo was "magic"? Why or why not?
- What questions would you ask the author/narrator? Pablo?

- What would you have done if you were Mark? Pablo?
- Did you ever have an experience similar to Pablo's?
- Did you ever have a friendship like Mark and Pablo's?
- What emotions or thoughts did you have while reading this story?

Share:

1. Gather students back in the meeting area. Facilitate a whole-class discussion on the visual images in "'Magic' Pablo." Questions might include:
    - Did you "see" the story taking place? If so, how did Mark use dialogue to do that?
    - Are there any instances in which the dialogue does not convey an image?
    - What does Pablo "bring out" in Mark?
    - What does Mark "bring out" in Pablo?
    - How does dialogue help us to better understand ourselves?
    - How does dialogue help us to understand others?
    - How does dialogue help us to understand the world around us?
2. Conclude the class by asking students about what they have learned about Mark, the author/narrator, from this personal narrative. Discussion questions might include:
    - What is the author/narrator's message in this story? How does he use his own personal experience to illustrate a universal theme?
    - How is this story similar to "I Had a Hero"? How is it different?
    - How is Mark's experience a "journey"?
    - Does Mark seem at "home in the world"?
    - Do you think Mark might consider his life to "be part of a larger narrative"? If so, what's the bigger picture?
    - How might this story be a guide to "a mighty multicultural future"?
    - How might this story help us with writing our own personal narratives?

THE POWER OF DIALOGUE

Writing Workshop
Session Three

Enduring Understanding:
Objects "tell" stories.

Essential Question:
What do our objects say?

Materials:
"Aunt Sue's Stories" by Langsston Hughes; a pre-prepared brainstorming list; a pre-prepared example of freewriting; an overhead projector; chart paper.

Purpose:

- To practice the prewriting technique of freewriting.
- To generate story ideas.

Mini-lesson:

1. Gather students in a circle or meeting area. You might introduce the workshop by reading Langston Hughes' poem "Aunt Sue's Stories." Share your impressions of the poem, and encourage students to offer their own interpretations. Afterwards, try to connect the images in this poem to the theme of listening. For example, you might say:

   > *"And black slaves/singing sorrow songs on the banks of the mighty river/mingle themselves softly/in the flow of old Aunt Sue's voice,/mingle themselves softly/....*I can imagine Aunt Sue's voice, even though the poet doesn't quote Aunt Sue. Like Hughes, I had an aunt who told me stories as a child. If I were to hear those same stories today, they probably wouldn't sound the same. Sometimes that happens when you grow up. A few years ago, I visited the school where I attended kindergarten. As a child it seemed huge and very worldly—but 25 years later, it looked small and rather clumsy. Maybe my Aunt Ann's stories would sound small and clumsy too if I were to hear them today. But as a child, my aunt's stories were magical. She would tell fantastic stories about rocks and birds and potatoes. And I believed them all. I believed that everything was alive, and that I could carry on a conversation with a rock as easily as (actually more easily than) I could with my brother."

2. Ask students if they ever experienced a similar situation when they were very young. Perhaps they owned a stuffed animal or doll that gave them special comfort. The object obviously didn't talk—but it communicated something. What was it?
3. Remind students of the activity in the last writing workshop, brainstorming a list of Things I Need to Bring. In the last session, students concluded that "objects tell stories." Explain to students that today they will be listening to what our objects "say."
4. Show students an entry from your own journal. In this entry, you have grouped the objects from your brainstorming list into categories. An example might look like this:

Things that tell about childhood and home:
Good luck medal
An imaginary dog named Puff
A lost dog named Raider

Things that tell about special people in my life:
Daisies
Recipes for 12 Polish soups
Strands of yellow silk

Things that tell about my hopes and dreams:
Orange diary
Minerva's head
Fossils and rocks
Pink beads to plant

Things that don't have much to say:
Peaches and strawberries
Chocolate-covered coffee beans
Fig-colored lipstick

5. Next, tell students that you decided to listen closely to what one object had to say, and to freewrite whatever images came mind. Tell students that the term "freewriting" means putting pen to paper and writing whatever comes into your head. It is a useful tool for generating ideas and discovering attitudes (see Elbow, 1975). The key is to keep writing, even when you are having difficulty thinking of something to say. Try not to let your pen leave the paper. If you can't think of anything to write, keep writing "I can't think of anything to write" over and over again.

6. Before sharing your freewriting with students, you might want to assure students that, although "listening" to objects may seem a little odd, that is the point. During the prewriting stage of the writing process, the writer needs to tap her "creative" resources. She must allow herself free reign and not censor any ideas that might initially appear strange. The role of the writer in prewriting has been likened to a "Madman/Madwoman" (see Flower, 1981).

   Freewriting is not writing that should be judged; it is merely a way of generating ideas and getting into the flow of writing. On an overhead projector, provide your own example of freewriting. It might look like this:

   So. The fossil. Covered in dirt for a long time. Near the woods by my house. 20 years ago, I think. It was summer. Lots of leaves around. History. People from so long ago. I don't know what else to say. I'm getting hungry. I have some soup in the fridge, but that doesn't sound so good. Anyway. So. What the fossil says. He or actually I think she is better. She says: Hi. How are

The mind I love must have wild places, a tangled orchard where dark damsons drop in the heavy grass, an overgrown little wood, the chance of a snake or two, a pool that nobody's fathomed the depth of, and paths threaded with flowers planted by the mind.

Katherine Mansfield
Author

you? What's new. Deep down in the ground. Covered by leaves. A leaf inside a rock. Baked like a cookie. So old. I wonder how old. Finding it was a connection to the past. And planting those beads was a way of connecting to the future. I felt small but important....

7. After you read your entry, share with students an idea for a personal narrative based on this object. An example might be:

   "Writing about this fossil gave me an idea for a story. I can write about the day I discovered this fossil in the woods near my house. I felt very aware of all the people who havd lived before me. And I started to think about all the people who would come after me. I decided to bury a 'treasure'—a string of pink beads—with the hope that, years later, a boy or girl would find it."

Children don't read to find their destiny. They don't read to free themselves of guilt, to quench the thirst for rebellion, or to get rid of alienation. They have no use for psychology. They detest sociology. They still believe in the good, the family, angels, devils, witches, goblins, logic, clarity, punctuation and other such obsolete stuff.

Isaac Bashevis Singer
Author

Independent Work Time:
During independent work time, students will be freewriting about their selected object. As you confer with individuals, you may need to provide more models of freewriting. Afterwards, watch as students follow your example. Remind them to keep writing without stopping.

Share:
1. Gather students back in the circle or meeting area. Ask students to share the object they wrote about and to tell, in a sentence or two, a story they could write based on it. If a student can't think of a story to write based on his object, encourage the other students to help him/her "dig deeper" by asking that student more questions about his object.
2. Remind students that they can choose another object if the one they chose today doesn't seem "right." As a homework assignment, tell students to mull over their lists of "Things I Need to Bring" to find the "just right" object. By the next writing workshop, they should have determined the object/story idea for a personal narrative.

THE POWER OF OUR STORIES

Reading Workshop
Session Four

Enduring Understanding:
Knowing "context" can broaden our appreciation of a text.

Essential Question:
How can context broaden our appreciation of a text?

Materials:
"Nomadic Life" (page 29); overhead projector; Worksheets #5-#7: *Author Interviews*

Purpose:
- To define context.
- To demonstrate reading the context in "Nomadic Life."

Mini-lesson:

1. Gather students in a circle or meeting area. Tell students that today the Peace Corps selection will be a poem, titled "Nomadic Life." Ask students: What does the word "nomadic" mean? Rather than reveal the definition, explain to students that you want them to figure out the meaning of the title based on "clues" within the poem itself. You might begin by asking students: The title is "nomadic" life. What other kinds of "life" are there? Possibilities might include:
    - High life
    - Low life
    - School life
    - Writing life
2. You might suggest that the words above refer to particular "ways of living." As you read the poem, have students focus on the question: What is the "way of life" described in this poem?
3. Read the poem "Nomadic Life" on page 29. Afterwards, display the poem on an overhead. Ask students: What is the narrator/poet's way of life? What is Aisha's way of life? What words in this poem help you see the setting? What is the setting?
4. Before reading the poem once more, highlight the phrase *"the last volunteer left behind."* Ask students what the word "volunteer" refers to here? If students guess that volunteer refers to a Peace Corps Volunteer, ask them how they arrived at that conclusion.
5. Explain to students that their "guesses" about the volunteer and the "way of life" is called "reading the context." The word context refers to the "interrelated conditions in which something exists or occurs." For example, the meaning of the phrase "I am hungry" is connected to the environment or situation in which it is spoken. Ask students: How might the statement "I am hungry" be interpreted if it was spoken by someone who just finished eating a five-course dinner? Someone whose long-standing illness has caused them to lose their appetite for food?
6. Tell students that context also refers to how the meaning of an individual word—such as "nomadic"—is connected to the meaning of the sen-

tence or passage in which it appears. When reading an essay, story, or poem, we can guess the meaning of a word based upon the words or passage surrounding it (i.e., the "context clues").

7. Read "Nomadic Life" once more, pausing frequently. For example you might say:
   - *imported M&Ms....* Where are M&Ms made? Where are they "imported to"? How do these words convey a "way of life"?
   - *Flies stretch their leg.... Aisha sits solemn in afternoon heat.* Can flies stretch their legs? Why do you think the poet uses this phrase? How do these words convey a "way of life"?
   - *examines the inside of ice cubes/ questions what makes water strong or weak...*How can water be "strong or weak"? Why would someone examine ice cubes? How do these words convey a "way of life"?
   - *point at the refrigerator door/ the photograph of ferns rising out of snow...*Why would the poet refer to the refrigerator door, and a photograph of ferns rising out of snow? How do these words convey a "way of life"?
   - *my typewriter keys for the way she navigates the desert reads the coordinates of sand....*What is the poet telling us about herself and Aisha? How are Aisha and the poet different? How are Aisha and the poet similar? How do these words convey a "way of life"?
8. After completing the poem, distribute copies of it to students. Afterwards ask students: What does the word "nomadic" mean? Does knowing the meaning of the word "nomadic" help our understanding of the poem itself? Could we enjoy this poem even if we didn't know the meaning of the word "nomadic"? What is the event or situation which the poet is describing?
9. Tell students that, during Independent Work Time, they will read interviews with Mike Tidwell, Mark Brazaitis, and Susan Rich, the authors of "I Had a Hero," "'Magic' Pablo," and "Nomadic Life." These interviews can help shed light on the "context" of their stories—that is, their friendships (with Ilunga, Pablo, and Aisha), their work in the Peace Corps, and their lives as professional writers. (See Worksheet #5-7, pages 206-209.)
10. Explain to students that these interviews will be the basis of a classroom version of "Meet the Authors." Rather than discuss their own reactions to stories in a Literature Circle, today they will participate in a simulated talk show by taking on the "role" of Mike, Mark, Susan, Ilunga, Pablo, Aisha, and talk show host. The role they play will be chosen at random

(students will select a slip of paper with one of the names) so they should pay close attention to the information they read about all six people. As students read the author interviews, ask them to focus on the following questions:

- Who is most like you—Mike, Ilunga, Mark, Pablo, Susan or Aisha? Why?
- Who would you most like to be—Mike, Ilunga, Mark, Pablo, Susan or Aisha?
- What questions would you most like to ask these Peace Corps writers? What questions would you most like to ask the people they write about?

11. Students should respond to the questions in their journals when they have completed their reading.

Independent Work Time:

1. As students read the author interviews, write down the names Mike, Ilunga, Mark, Pablo, Susan, Aisha, and "Host" on seven slips of paper. When students complete the reading and writing activities, ask them to join a Literature Circle. Each circle must have no more than seven students.
2. Have each student within the circle pick a slip of paper. Tell students that the name they pick is the character that they will portray on the "Meet the Author" talk show. The task of "Host" is to interview the authors and characters. The authors and characters must answer the host's question as if they were actually that person.
3. To warm-up, have each member of the Literature Circle discuss their "character" for exactly 2 minutes. After the 2 minutes are up, they should move on to the next character. Possible discussion questions might include:
   - How has your friendship influenced your life?
   - How are you and your friend alike? How are you different?
   - What did you learn from one another?
   - Do you feel "at home in the world"? Why?

Share:

Ask one or more groups of students to perform their "talk show" interview for the whole class. Afterwards, facilitate a whole-class discussion. Ask students: Has knowing the context of these Peace Corps stories broadened your appreciation of them? If so, how?

Worksheet #5
Interview with Mike Tidwell

Why did you write "I Had a Hero"?

I wrote this essay to honor Ilunga and the dozens of other village men and women I knew in Africa who every day work with tireless commitment to make the future of their children just a little bit better. To this day, all of those people are my heroes. I respect them as much as any people I've met before or since. I respect them twice as much now that I have my own child.

Are you still in contact with Ilunga?

Unfortunately, because of political upheaval and civil war in the Congo, Ilunga and I have been in touch only sporadically by mail since I left Africa in 1987. I sent him a copy of my book, *The Ponds of Kalambayi*, from which "I Had a Hero" is adapted, but Ilunga speaks only Tshiluba, the local language, so he will never be able to read the original essay. Some day I hope to travel back to my Peace Corps site and sit down with Ilunga under a mango tree and translate the story for him, line by line. That would give me great pleasure.

How has your Peace Corps service influenced your life? Your writing?

My Peace Corps service was a watershed experience for me. It was the most formative period of my life, shaping me as a citizen of the planet and as a writer. In Africa, I grew to see America as much of the rest of the world sees it: Big, rich, often wasteful, often narrow-minded in its view of the rest of the world. Living in a totally different culture, learning to think in a different language, profoundly stretched my ability to comprehend and write about the human predicament.

What advice would you give to aspiring, young writers?

If you want to write, then do it. Write. Write every day. Someone who doesn't write isn't a writer. If you don't realize your genius you don't have one. If you're REALLY serious about writing, my best advice is to do what I did when I was starting out: Feed yourself by getting a job working nights and/or weekends, thus leaving your 9-5 weekday hours free to write. This is the best way to put writing at the center of your life. With enough discipline and skill and a little luck, you may eventually earn enough money from your writing to quit the night/weekend job as I have been able to do.

Keeping journals is also a good idea. For example, I filled seven journals during my two-year Peace Corps service which later became the core of my Peace Corps memoir.

Worksheet #6
Interview with Mark Brazaitis

Why did you write "'Magic' Pablo"?

I wrote "'Magic' Pablo" as a tribute to the best friend I made in Guatemala. I also wrote it as a way of showing how easily and wonderfully friendships can be formed across cultures.

Are you still in contact with Pablo?

Pablo and I keep in touch regularly to this day. After I served as a Peace Corps Volunteer in Guatemala, I returned two years later as a Peace Corps trainer. During this time, I spent Christmas with Pablo and his family. Two years after this, I dragged my wife to Guatemala on our honeymoon and we stayed with Pablo and his family. (Pablo's brother Augusto lent us his room to sleep in.)

I sent Pablo a copy of the book *The Great Adventure*, where "'Magic' Pablo" first appeared. Although he doesn't speak English, he had an English-speaker translate it for him. In his typical, optimistic way, he'd decided that *The Great Adventure* must be a best-seller in the States. Why? Because he was in it, of course.

How has your Peace Corps service influenced your life? Your writing?

As a Peace Corps Volunteer, I learned to see people in Guatemala—and, by extension—people around the world as potential friends, people I cared about. Living in the United States, one can find it very easy, I think, to ignore what is going on elsewhere in the world. We shouldn't. We are on this planet together. We should look out for each other.

Without having served in the Peace Corps, I wouldn't be the writer I am today. Living in a foreign country and having to use another language besides English in order to communicate made me understand the crucial importance of words. The better I learned Spanish, the better able I was to communicate what I wanted, what I felt, what I saw. The same lesson, I found, applied to my use of English. The more careful and precise I was about the words I used, the better I was able to communicate exactly what I meant. There is, for example, a difference between "happy" and "joyful," don't you think?

What advice would you give to aspiring, young writers?

For young people interested in writing, I have two suggestions: read and write. By reading, we learn what kind of writing we enjoy, what kind of writing moves us and teaches us about ourselves. By writing regularly, we hone our ability to communicate. Writing seems easy; it isn't. It takes practice.

Worksheet #7
Interview with Susan Rich

Why did you write "Nomadic Life"?

I began this poem more than seven years after my Peace Corps service in Niger. Aisha was the mother of Sa-a, a young boy who came to visit me almost everyday. I don't remember how I knew that Aisha was Sa-a's mother but I knew. I wanted her to approve of me. Sa-a was probably in his very early teens (although no one in Niger knows their exact birth date) and I thought perhaps it was a worry that he spent so much time with a foreigner.

Aisha and Sa-a were Wodaabe Fulanis, a nomadic people who travel the Sahel desert and have very little to do with Europeans or Americans—or even other Nigeriens. The Wodaabe don't attend school or learn to read or write. This is because any outside influence is seen as being corrosive to their culture and traditions. It was only due to severe drought that the Wodaabe had come into the town where I lived. I knew Sa-a much better than I knew Aisha.

After writing a poem about Sa-a, I had the idea to write about my visit with his mother, Aisha. "Nomadic Life" doesn't mention that Aisha was visiting my house because of Sa-a. Or perhaps Aisha wasn't only concerned for her son; perhaps she also came looking for food. Sa-a and his friends had lunch at my house almost every day. There was a bad drought the first year I was in Niger. The drought is what brought nomads like Aisha and Sa-a near the town.

During Aisha's visit, I brought out snacks. When I left the room for a moment, Aisha emptied them into her plastic sack. I didn't consider this to be stealing because I had served the food for her to enjoy. Of course, it was a cultural difference and one that probably wouldn't have happened between two Wodaabe women.

As the poem developed, I realized that we had both seen the other as a stranger in the most profound sense of that word. While thinking about Aisha I became slightly obsessed with what it would be like if we were able to switch identities and know what the other woman knew. Writing the poem is the closest way I know to have that kind of transformation.

How has your Peace Corps service influenced your life? Your writing?

Growing up we all tend to surround ourselves whenever possible with people who think like we do, act like we do, even look a little like we do. Well, when you are the only white woman in the neighborhood there is nowhere to hide! Living in Niger gave me insight into a world far different from my own.

Continued

It left me curious about how others live and let me understand how much a person can learn about herself when living among people who uphold different values, and have a different way of life.

As a teacher in Niger, I learned that humor was the educator's best defense if she wanted her students to listen to her; from the nomadic children that came to my home everyday looking for food and friendship, I learned that language was not needed in order to love; and from the challenges I faced daily by virtue of living in an African town, I came to see that I was more resilient than I'd ever known myself to be.

Many of the poems in my book *The Cartographer's Tongue: Poems of the World* are based on my Peace Corps experience including the opening piece "Lost By Way of Tchin-Tabarden." Peace Corps gave me a world outside of myself to explore and try to understand. I have continued to write about Africa even though it is now fifteen years since I was a Peace Corps Volunteer in Niger.

What advice would you give to aspiring, young writers?

Growing up, I was never one of the best poets or storytellers at school, although I always loved to write. In college, I had teachers who actively discouraged me from being a poet. For ten years after I graduated, I listened to those harsh voices that said I wasn't good enough to be a writer. Today, I teach college students myself and do my best to persuade them that they are all writers. I can guide them, and hopefully teach them a thing or two; but as a writer what you really need is your own passion balanced with the discipline to learn all you can about your art. Read everything, go to poetry readings, and show your work to people other than parents and good friends. Don't worry about whether you are the next great American writer—it is impossible to know these things. Understand that every poem you write, every story you compose is a way of finding out what you didn't know you knew. Enjoy the thrill of discovery, the thrill of finding the right word, the pleasure of creation.

The Power Of Our Stories

Writing Workshop
Session Four

Enduring Understanding:
Through stories, we make sense of the world around us.

Essential Question:
What is *our* story?

Materials:
"Why We Tell Stories" by Lisel Mueller (page 211); a pre-prepared journal entry about the story you yourself will write; overhead projector; Worksheet #8: *Interview with a Storyteller;* Worksheet #9: *Guidelines for Peer Conferences.*

Purpose:

- To explore the purpose of storytelling.
- To identify the audience of students' stories.

Mini-lesson

1. Gather students together in a circle or meeting area. You might begin the workshop by reading Lisel Mueller's poem, "Why We Tell Stories" (opposite page). Share your own impressions of the poem, and encourage students to offer their own interpretations. An example might be:

   "I wanted to share this poem with you today because it reminds me of the importance of stories. I believe that stories are as important as food and water. Stories are in our blood. Through stories we make sense of the world around us. They help us to find order in a world that often seems chaotic. And when we write stories, we leave a mark on the world—a mark that says, 'I am.'

   "Reading this poem also reminds me that the stories I tell should be purposeful. My story should have a message—a message that leaves my own unique mark on the world."

2. Remind students that their homework for today was to select one object/story idea that they will base their personal narrative upon. Now that students have the object/story idea, they need to ask themselves: Why tell this story? What is the message that I want to convey? Who am I telling this story to?

3. Share an entry from your own journal that answers the questions posed above. If possible, try to connect the story you will write to the theme of "at home in the world." An example might be:

   Object/Story Idea: Fossil and beads.

   Why I Am Telling This Story: I want to tell my story about the fossil and pink beads because I discovered something about myself and the world. I discovered that we are all connected. It was my own experience of being "at home in the world" even though I didn't travel overseas as the Peace Corps writers did. That day, I felt the same impulse that Susan Rich describes in "Nomadic Life." I wanted to know what the Native Americans knew—the people who, years ago, walked in the same woods that I did. I wanted to see the trees as they saw them. And I wanted just one little boy or girl in the future to find my hidden treasure. It was the only way I knew of reaching out to them and saying, "This is me. ..."

Why We Tell Stories

by Lisel Mueller

For Linda Foster

1

Because we used to have leaves and
on damp days
our muscles feel a tug,
painful now, from when roots
pulled us into the ground
and because our children believe
they can fly, an instinct retained
from when the bones in our arms
were shaped like zithers and broke
neatly under their feathers
and because before we had lungs
we knew how far it was to the bottom
as we floated open-eyed
like painted scarves through the scenery
of dreams, and because we awakened
and learned to speak

2

We sat by the fire in our caves,
and because we were poor, we made up a tale
about a treasure mountain
that would open only for us
and because we were always defeated,
we invented impossible riddles
only we could solve,
monsters only we could kill,
women who could love no one else
and because we had survived
sisters and brothers, daughters and sons,
we discovered bones that rose
from the dark earth and sang
as white birds in the trees

3

Because the story of our life
becomes our life
Because each of us tells
the same story
but tells it differently
and none of us tells it
the same way twice
Because grandmothers looking like spiders
want to enchant the children
and grandfathers need to convince us
what happened happened because of them
and though we listen only
haphazardly, with one ear,
we will begin our story
with the word *and*

BEST COPY AVAILABLE

A word is a bud attempting to become a twig. How can one not dream while writing? It is the pen which dreams. The blank page gives the right to dream.

Gaston Bachelard
Philosopher

4. Next show students an entry titled, "Who I Am Telling This Story To." In this entry, try to choose a specific person, not a general audience. An example might be:

   Who I Am Telling This Story To: I am writing this story for my 10-year-old niece, Hannah. I want her to read this story on her 21st birthday. To me, she is the "future" and I will, in a way, be burying a treasure for her to find years from now. It seems appropriate. But I am also writing this story for me. I want to remember how magical the world was when I was young. It doesn't seem magical to me now. Maybe this story will help me to see the world as I once saw it.

5. Tell students that, during Independent Work Time, they are to write about the object/story idea they have chosen; why they want to write about this particular story; what message they want to convey through their story; and who they are writing their stories to. After they have completed this writing task, they should discuss these items with another student. (Students will not be sharing written journal entries; instead, they will be discussing the story for feedback.) The job of the "responder" is to ask the storyteller questions about her story. The storyteller might want to take notes, if the questions help to uncover a hidden aspect of the story. Students should respond to one another's writing using Worksheet #8: *Interview with the Storyteller.*

Independent Work Time:
You might want to take this opportunity to review your own classroom "rules" for peer conferences. An example is provided on page 214, Worksheet #9: *Guidelines for Peer Conferences.*

Share:
Gather students in a circle or meeting area. Ask students: What did you learn about your stories? Guide students in a whole-class discussion on the purpose of stories. Possible questions might include:

- Do you think stories are important? Why or why not?
- What purpose have stories served in your life?
- Has a story ever helped you "make sense of the world"? What was it?
- Are you looking forward to writing your story?

Worksheet #8
Interview with the Storyteller

☐ **Object/Story Idea**	Where did you find this object or idea? Who were the people involved? What was the setting? (summer, winter, at an aunt's house, at the beach) What happened? How did this change you?	
Why This Story ☐	Why do you want to tell this story? What does this story say about you?	
The Message	What did you discover about the world, yourself, and others? What do you hope others will discover when they read your story?	
The Reader ☐	Who is the person or persons you want to tell this story to? Why?	

Worksheet #9
Guidelines for Peer Conferences

1. *Sit in an area of the classroom where you won't disturb others.*

2. *Speak in low voices.*

3. *Listen carefully as your partner reads his or her writing.*

4. *Ask your partner: Did you have any difficulties with understanding my writing? If so, what were they? How would you suggest that I improve this piece?*

5. *When responding to your partner's writing, be helpful, but not bossy. Say "You might want to try...." Don't say, "You should...."*

6. *Take notes on what your partner says.*

7. *End the conference by asking your partner what he or she plans to do next with this piece of writing.*

INTRODUCTION TO STORY ELEMENTS

Reading Workshop
Session Five

Purpose:

- To define five basic literary elements in stories.
- To identify the story elements in "Cross-Cultural Dialogue."

Mini-Lesson:

1. You might begin the workshop by reading Lisel Mueller's poem, "Why We Tell Stories" (page 211) once again. Afterwards, try to connect today's topic of "stories" to the topic of the last reading workshop, "knowing context." For example, you might say:

   "I like the way Lisel Mueller ends this poem: '*and though we listen only/ haphazardly, with one ear/we will begin our story with the word* and.' To me, this passage refers to how we all are a part of a continuing story—a story that depends upon all those who lived before us and all those who will live after us: We begin our stories with the word 'and.'

   "During our last workshop, we defined context as "interrelated conditions in which something exists or occurs." We also looked at the Peace Corps writers themselves, and discovered that knowing the "context" of their writing could deepen our understanding of their work. Stories also have a context. As Lisel Mueller shows us in this poem, all stories exist within a storytelling tradition.

2. Remind students that personal narratives contain all the elements of fictional stories. But they differ in one crucial aspect. Personal narratives are grounded in reality, based on facts. While students know the "facts" of their lives, they may be less familiar with how the elements of storytelling can transform those "facts" into "stories."

3. Ask students: What are the main elements of stories? After gathering students' responses, show them a prepared chart of "The Five Elements in Storytelling" below (see Calkins, 2001). How did students' responses compare to this chart?

   The Five Elements in Storytelling

   The Character(s): The people the story is about.

   Setting: The place and time where the story happens.

   Plot: What happens in the story.

   Change: Something changes between the beginning and the end.

   Movement through Time: A certain amount of time always passes in a story.

Enduring Understanding:
All stories share common elements.

Essential Question:
Why do all stories share common elements?

Materials:
"Why We Tell Stories" by Lisel Mueller (page 211); "Cross-Cultural Dialogue" (pages 33-40); pre-prepared chart of "The Five Elements of Storytelling."

Connections:
For an in-depth analysis of the setting and theme of "Cross-Cultural Dialogue," see Reading and Responding to "Cross-Cultural Dialogue" on pages 106-117.

BEST COPY AVAILABLE

The Five Elements in "I Had a Hero"

Character:

Author (Mike) and Ilunga

Setting:

Congo, village of Kalambayi

Plot:

Mike wants to help Ilunga create a pond for fish. To create the pond, they must move 30 cubic feet of dirt. Ilunga manages to do this by himself, despite heat and illness. Mike finds Ilunga's persistence and hard work "heroic."

Change:

First, Mike thinks he can teach people things. Later, he realized that he learns something.

Movement through Time:

The action takes place over the course of several weeks, as Ilunga digs out the pond.

4. As you read each item on the chart, ask students: Why do all stories contain this element?
5. Illustrate the five elements in storytelling by asking students to tell you how the five elements correspond to both "I Had a Hero" and "'Magic' Pablo." An example might look like this:
6. Explain to students that today they will be looking at the five story elements in a more challenging story, "Cross Cultural Dialogue." This personal narrative is written by returned Peace Corps Volunteer, Roz Woellmering who served in Guinea-Bissau. If possible, show students pictures or images that approximate the West African setting. (For more information on the setting, see page 32.)
7. After reading the excerpt, call attention to "The Five Elements in Storytelling" chart. Ask students: Based on this excerpt, who might be the characters? What might be the setting? What do you think the plot might be? What do you think the change might be? How much time do you think will pass in this story? Write down student guesses on a piece of chart paper.
8. Remind students that, since this is a personal narrative (which is grounded in reality, based on fact) we already know that the main character is the author/narrator, Roz Woellmering and the setting of the story is the country of her Peace Corps service, Guinea Bissau.
9. Have students copy "The Five Elements of Storytelling" chart in their journals. Tell students that, during Independent Work Time, they will read "Cross Cultural Dialogue." As they read, students should underline passages which relate to the Five Elements. When students have finished reading the story, they should work with a partner to fill in the missing information on Story Elements in their journals.
    - What would you have done if you were Roz?
    - Did you ever have an experience similar to Roz's? What was it like?
    - What emotions or thoughts did you have while reading this story?

Independent Work Time:

When students complete the reading activities for "Cross-Cultural Dialogue," encourage them to participate in a Literature Circle. Questions to facilitate a discussion on "Cross-Cultural Dialogue" might include:

- Did you like this story? Why or why not?
- Did you ever have an experience similar to the one Roz writes about here?
- What emotions or thoughts did you have while reading this?
- What questions would you ask Roz, the author/narrator?
- What question would you like to ask her students?

Share:

1. After gathering students back into a circle or meeting area, have one or two partners share what they noticed about the story elements in "Cross Cultural Dialogue." Ask students to back up their conclusions with passages from the text. If there is disagreement about one or two story elements in "Cross-Cultural Dialogue," facilitate a discussion between students. Questions might include:
   - How do the characters relate to the elements of plot and change?
   - What would this story be like if the element of plot was missing? If the element of change was missing?
   - Why do all stories contain common elements?
2. Conclude the class by asking students:
   - How is Roz's experience a "journey"?
   - Does Roz seem at "home in the world"?
   - Do you think Roz might consider her life to "be part of a larger narrative"? If so, what's the bigger picture?
   - How might this story be a guide to "a mighty multicultural future"?
   - How might this story help us with the writing of our own personal narratives?

Worksheet #10
Excerpt from "Cross-Cultural Dialogue"

....The classroom where I was to teach was located a short walking distance behind the main building. Three lines of classrooms were arranged in rows much like military barracks. Since today was the first day of classes, I hopped on my bicycle and coasted right up to the door of classroom number 19—my classroom. "Always wiser to be punctual and prepared than be tardy and unequipped," I told myself. Two students were sitting inside the classroom playing cards when I entered. I looked at the official enrollment number of forty-seven and asked earnestly, "Where are the other forty-five students?" The card players faltered a bit and then mumbled, "They'll come, by and by." "Well, let's begin without them," I suggested, with a disapproving stare at the cards. They shrugged their shoulders and offered instead to go and find the students. It certainly didn't seem reasonable to me to teach two students and then have to teach the same material again when the others showed up later. Be flexible, I reminded myself, and so I agreed.

One week later, there were twenty-six students outside my classroom still waiting for the rest of their classmates to appear, by and by. I noticed that not only were students absent, but teachers as well....

By the end of week three, I had managed to convince, cajole, and beg my students to enter the classroom. What other teachers did was their decision, I figured, but as for me, I was itching to do something other than wait on shore like a seafarer's wife. Once the students had entered, I discovered to my amazement that I couldn't get them to quiet down. Heedless of my requests to pay attention, they continued to socialize. Daisy painted her nails and chatted with Aminata about the new discotheque called Temptation that had just opened across from the mosque. Bebe took Nanda's notebook and wouldn't return it. Fatu gave me the peace sign and went outside to urinate. A few others followed. Students wandered in late with irrelevant excuses like "It's hot" or "I'm tired." Nelson and Marcelino held competitive jive talks while their classmates gathered around encouraging first one and then the other. Other students, whose teachers were absent, hung around the open windows, throwing crumpled up bits of paper to their friends. Others simply came to stare at me, a white woman who rode a bicycle to school. They shoved up against the outside wall, clambered over each other's backs, and stuck their heads in for a peek, yelling, "White woman, white woman, there she is!" The next day, still more "window students" appeared to torment me. Such behavior continued daily and eventually I began to yell at them—"Get away from the windows!"—and resorted to pushing them out of viewing range.

INTRODUCTION TO STORY ELEMENTS

Writing Workshop
Session Five

Enduring Understanding:
All stories share common elements.

Essential Question:
What are the elements of our stories?

Materials:
Pre-prepared chart of "The Five Elements of Storytelling" (applied to the story you yourself are writing); overhead projector; chart paper.

Purpose:

- To apply the five basic literary elements to students' stories.
- To begin writing a rough draft.

Mini-Lesson:

1. Gather students together in a circle or meeting area. Remind students that today they will begin writing the first drafts of their personal narratives. Before beginning their drafts, it is helpful to fill out "The Five Elements of Storytelling" chart. Demonstrate the activity by showing students how the five storytelling elements apply to the personal narrative you are writing. An example might be:

   Character: Me, my father

   Setting: The woods near my home in Laflin, Pennsylvania. It was summer of 1976.

   Movement through Time: Two days passed between finding the fossil and making the beads.

   Plot: I found a treasure (a fossil) in the woods, and wanted to bury a treasure (beads) in return.

   Change: In the beginning of the story, I didn't think much about history. The woods near my house were mine and mine alone. But at the end of the story, I realized that many people shared the woods before me, and many people would share the woods after me. The fossil connected me to the past and the beads connected me to the future.

2. After reading the elements of your story, ask students: What are some ways I could begin to tell this story? Possibilities might be:

   - Describe myself in the beginning of the story. What did the woods look like when they were mine and mine alone?
   - Describe the setting.
   - Describe the day I found the treasure.

3. Demonstrate how you yourself might write a first draft. Using an overhead projector, begin to write. As you do, articulate your thought process. An example might be:

   "Let's see, where should I begin... *One day I went to the woods near our house. I liked the woods.* Hmm...liked is not a good word to use but

I'll worry about that later. Okay, what did I like about it? *I would climb trees and make tree houses. Sometimes I would look for berries and flowers.* I'm getting off track. Maybe the story begins...*One day I found a fossil in the woods.* What happened then? *I showed it to my father.* And what did he say?...*He told me that you could find lots of things buried in those woods. A long time ago American Indians lived there. I decided to make a gift and bury it in the woods for people to find in the future....*

4. Remind students that the draft you wrote is very far from complete. You will need to write several more drafts before you begin to see your story taking shape.
5. Before sending students to their desks for independent writing, have students turn to a neighbor and briefly discuss the five element of their stories.

Independent Work Time:
As you confer with individuals, you might want to take notes as students tell you about the story they are writing. Some students are better at telling stories than writing stories. Show students how you took "dictation" based on their recitals.

Starting a piece seems to be extremely difficult for me..... Perhaps the reason is that good writing is based on clear thinking, which is the hardest thing we have to do. It's as plain as that. It's hard to start to write because what you have to do is start to think.

Roger Angell
Author

Share:
Gather students back in the meeting area. Ask students: Did completing a Story Element Chart help you to write your first draft? How? How do you feel about your first draft?

UNDERSTANDING CHARACTER DEVELOPMENT

(PART ONE)

Reading Workshop
Session Six

Enduring Understanding:
Character is revealed in words, actions, and appearance.

Essential Question:
How do authors make words come alive?

Materials:
"On Sunday There Might Be Americans (Pages 41-51) Worksheet #11: *Excerpt from "On Sunday There Might Be Americans"*; overhead projector; chart paper; post-it notes.

Connections:
For an in-depth analysis of the setting and theme of "On Sunday There Might Be Americans" see Reading and Responding to "On Sunday There Might Be Americans" on pages 118-130.

Purpose:

- To examine character in "On Sunday There Might Be Americans."
- To analyze how authors enable the reader to "see" a character.

Mini-lesson:

1. Gather students in a circle or meeting area. You might begin by telling students about one of your favorite stories. It could be a novel, a short story, or a piece of nonfiction. Explain to students why this story is important to you. For example, you might say:
   "One of my favorite stories is *Harriet the Spy*. I first read this book when I was 11 years old, and I immediately felt a kinship with the main character, Harriet...."
2. Ask students: What is your favorite story? Why do you like this story so much? Would you like the story just as much if the main character were totally different?
3. Explain to students that readers often enjoy books that have strong leading characters—characters who sometimes seem more real than people in our ordinary lives. At the heart of every good story, there is a strong character who the reader comes to care deeply about.
4. Tell students that today they will be reading a short story written by a Peace Corps Volunteer. Before sharing an excerpt of the story, read the background information included on Worksheet #11: *Excerpt from "On Sunday There Might be Americans."*
5. After reading the background to the story, repeat the phrase "trying to imagine his life...." Ask students: How is the context of this story similar to the context of "I Had a Hero," "'Magic' Pablo," or "Nomadic Life"? How is it different?
6. Read the excerpt from "On Sunday There Might Be Americans" on Worksheet #11.
7. Using an overhead projector, tell students to point out words or sentences which help the reader "see" the characters. Underline each passage. Afterwards, turn to a piece of chart paper and ask students to group the underlined passages under the subject headings. An example might look like this:

Worksheet #11
Excerpt from "On Sunday..."

Background:

As a Peace Corps Volunteer (PCV) in Nigeria, I'd always loved being part of the excitement and commotion of an African marketplace. When I later lived in Niger with my husband, who was working in Niger at the time, I didn't have the freedom I'd had as a PCV and I missed being "among the people" in a bush marketplace. Except for the sassy noisy boys who demanded to guard your car, barter a price, or carry your loads, the market that reminded me of my Volunteer days was at Arayou near the Mali border. One Sunday at Arayou a small boy followed me though the market. He was shy and hesitant and I thought I could ditch him, but then he'd reappear in my shadow again. I finally paid him to go away. But I kept thinking about him—what his life must be life, how he perceived Westerners, and how easily Westerners become oblivious to the lives of ordinary people like him. Trying to imagine his life, I wrote "On Sunday There Might be Americans."

—Leslie Simmonds Ekstrom

Excerpt:

"Gud marn-ning Madame," Musa said, the only English he knew, phrasing the word in a lilting tone that he hoped sounded friendly. He alternately galloped and tiptoed as he spoke, trying to maintain a strategic position at her side. The woman ignored his greeting, gave him a look of impatience, and made her way through the crown, heading into the center of the market.

He watched her go. She was tall and slender as a young girl, with her hair yellow and straight as millet stalks. She wore pants the same as her husband's—washed-out blue and tight as skin. The shirt she wore was no finer that those he'd seen on boys coming back from the capital city. How strange it seemed. These people would spend on a bottle of beer what a man in his village couldn't earn in a day's work, yet they spent no money on the clothes they wore, and the women dressed as plain as the men. He glanced down at her shoes. With sudden excitement he almost turned to shout at one of his friends. She was U.S.A.! The white cloth shoes she wore had a bright blue symbol on both sides, shaped like the blade of a butcher's knife, curved back at the end. Only Americans wore those shoes.

Action:

- "He alternately galloped and tiptoed"
- "trying to maintain a strategic position"
- "The woman ignored his greeting"
- "gave him a look of impatience"

Words/Thoughts:

- "Gud marn-ning Madame"
- "the only English he knew"
- "phrasing the word in a lilting tone that he hoped sounded friendly"
- "How strange it seemed. These people would spend on a bottle of beer what a man in his village couldn't earn in a day's work, yet they spent no money on the clothes they wore, and the women dressed as plain as the men."
- "With sudden excitement he almost turned to shout at one of his friends. She was U.S.A.!"

Appearance:

- "She was tall and slender as a young girl, with her hair yellow and straight as millet stalks."
- "She wore pants the same as her husband's—washed-out blue and tight as skin."
- "The shirt she wore was no finer that those he'd seen on boys coming back from the capital city."
- "The white cloth shoes she wore had a bright blue symbol on both sides, shaped like the blade of a butcher's knife, curved back at the end. Only Americans wore those shoes."

8. Ask students: Based on this small excerpt, what do you think the two characters, Musa and the American, will be like? How is their character revealed through action, words/thoughts, and appearance?
9. Tell students that, as they read through this story, they should place a post-it note next to those passages which reveal character. On the post-it, they should note what is revealed about the character through his or her action, words/thought, and appearance. They should also make a note of how they

can apply this technique to the characters in the personal narratives that they are writing.

10. Also remind students of the Five Elements of Storytelling Charts, which they used in the last workshop. Students should make a chart for "On Sunday There Might Be Americans," and fill in the missing elements when they have finished the story.

Independent Work Time:

"On Sunday There Might Be Americans" is longer than the other stories students have read in this unit. Many students may not have time to participate in a Literature Circle. Students who have completed the activities and would like to discuss the story, however, might consider the following questions:

- Did you like this story? Why or why not?
- What questions would you ask Leslie, the author of this story? What questions would you like to ask Musa? The American woman?
- What would you have done if you were Musa? The American woman?
- What emotions or thoughts did you have while reading this?

Share:

1. Gather students back in the meeting area. Facilitate a discussion on the use of character in "On Sunday There Might be Americans." Possible questions might include:
   - Did you "see" Musa? What did you see?
   - What phrases does the author use to describe Musa? Are these effective?
   - How does the setting affect the characters?
   - How do the characters relate to the elements of plot and change?
2. Conclude the class by asking students:
   - How might Leslie's experience of writing this short story be a "journey"?
   - Does the American woman in this story seem at "home in the world"? Does Musa? Why or why not?
   - How is this story similar to the other Peace Corps stories we have read? How is it different?

UNDERSTANDING CHARACTER DEVELOPMENT
(PART ONE)

Writing Workshop
Session Six

Enduring Understanding:
Words have power. Through writing, we invite readers to see the world as we see it.

Essential Question:
How can we make our words come alive?

Materials:
Pre-prepared "article" on your hometown; overhead projector; chart paper; post-it notes.

Purpose:
- To define revision.
- To illustrate the axiom, "show, don't tell."

Mini-lesson:

1. Gather students in a circle or meeting area. You might begin the workshop by reminding students of the last two Peace Corps stories they read, "Cross-Cultural Dialogue" and "On Sunday There Might Be Americans." Try to connect the stories' theme of "perspectives" to today's topic, "revision." An example might be:

   > "One of the things that I admire about 'Cross-Cultural Dialogue' and 'On Sunday There Might Be Americans' is the writers' ability to see the world from another point of view. In 'Cross-Cultural Dialogue,' Roz sees herself through the eyes of her students. It isn't a flattering picture, but she isn't afraid to stop, look, and learn from it. In 'On Sunday,' the writer reminds us of the times we pass by someone like Musa without ever seeing him.
   >
   > "We can learn a lot from these two writers. As writers ourselves, we have to take risks. We have to see our stories—ourselves—from the point of view of someone else. It isn't easy. But our growth as writers depends on it."

2. Remind students that in the last writing workshop, they wrote a first draft of their personal narratives. Explain that today students will revise these drafts. Revise means to "see again," and revision in the writing process requires that we look at our drafts as another reader might. Emphasize that a first draft should never be a final draft. In fact, many claim that what separates the great writers from the mediocre writers is their willingness to revise and revise and revise.

3. You might explain that today students will be re-reading their first drafts and applying the "golden rule" of writing to it—namely, "Show don't tell." To illustrate this axiom, you might want to share the following scenario:

   > "Imagine that the editor of *The Washington Post* phones me and asks me to write an article about our town. I would like to publish an article in *The Washington Post*, so I reply, 'Yes. I'll have the article on your desk by Monday morning!' As soon as I hang up the phone, I rush to the library and begin researching information.

"On Monday morning, I go the editor's office and hand him my article. But he barely even reads the article, before he begins shaking his head, saying, "No, no, no! Don't *tell* me about your town! *Show* me your town!"

4. Using an overhead projector, show students an "article" on your hometown. An example might look like this:

   Wilkes-Barre

   Wilkes-Barre is located in Pennsylvania, the Keystone State. It has a moderate climate with four distinct seasons....

   Most people in Wilkes-Barre are employed by the health care industry. There are eight hospitals in the area.

   According to the town's mayor, Wilkes-Barre has a variety of cultural offerings including regular symphony, ballet, and theater performances. The town also boasts of a baseball team, 42 golf courses, 16 major parks, and 17 ski resorts....

5. Ask students: Looking at this article, what do you think the editor meant when he said, "Don't tell me...*show* me!"

6. Remind students of the short story, "On Sunday There Might Be Americans." Ask students: What would this story be like if Leslie didn't show us Niger; instead, she told us about Niger? What are the ways in which Leslie shows us an experience? Possible answers might include:

   - She writes about a particular boy, Musa, not a general topic like "poverty in Niger" or "tourism in Niger."
   - She uses action verbs ("dragged," "shivered" "scurried").
   - She uses "sensual" details ("He bellowed...." "They smelled of honey..." "...the pounded millet was fresh and hot").
   - She uses specific language ("the white Peugeot" not "the car").

7. Return to your article on your hometown, underlining the phrase, "The town has four distinct seasons." Ask students: How can I create a picture of just one of these seasons?

8. On a piece of chart paper, write "Winter in Our Hometown." Have students brainstorm precise details—focusing on nouns and verbs rather than adjectives and adverbs. Prompt students with questions such as: What are the smells of winter? What are the sounds of winter? The tastes? What does winter feel like? What do we see in winter?

9. Returning to your article, underline "the mayor." Ask students: How can I create a vivid picture of our town's mayor? Possibilities might include:

To get the right word in the right place is a rare achievement. To condense the diffused light of a page of thought into the luminous flash of a single sentence, is worthy to rank as a prize composition just by itself.... Anybody can have ideas—the difficulty is to express them without squandering a quire of paper on an idea that ought to be reduced to one glittering paragraph.

Mark Twain
Author

- Describe his appearance (height, weight, hair color, eyes, facial expression, clothing).
- Use direct quotes. What does the mayor's voice sound like?
- What is the mayor doing? How does he walk, write, eat, gesture?

10. Before sending students to their desks for independent writing, ask them to turn to a neighbor and briefly describe the characters and setting of their stories. Working with neighbors, have them brainstorm possibilities of "showing, not telling."
11. Ask students to re-read their drafts from the last workshop and circle those passages where they are "telling, not showing." After brainstorming the ways that they can be more specific, definite, and concrete, they should revise their stories with the goal of making the reader "see." Questions might include:
    - Do details give the reader important information that goes beyond the obvious or predictable?
    - Do my words convey the intended message in a precise, interesting, and natural way?
    - Are my words specific and accurate?
    - Is it easy to understand what I mean?

A word is not a crystal, transparent and unchanged; it is the skin of a living thought, and may vary greatly in color and content according to the circumstances and the time in which it is used.

Oliver Wendell Holmes
Poet

Independent Work Time:
As you confer with individuals, you may need to model the "show, don't tell" activity by prompting students with questions specific to their stories. (What sounds did you hear? What kind of tree was it?) Although a thesaurus can come in handy, students can easily "overindulge" in adjectives and adverbs (e.g., *The blissful, jovial toddler walked timorously into the outstretched, apprehensive arms of his ebony-haired mother*). Remind student to focus on making their words as precise and economical as possible.

Share:
Gather students back in the meeting area. Ask students to share their writing with the class. Encourage students to ask the authors questions about their stories. How did the writers make us "see"?

Understanding Character Development (Part Two)

Reading Workshop Session Seven

Enduring Understanding:
In literature and in life, we all have reasons for behaving the way we do.

Essential Question:
How do authors hold the readers' interest?

Materials:
"Ilunga's Harvest" (pages 54-64); chart paper; post-it notes.

Connections:
For an in-depth analysis of the setting and theme of "Ilunga's Harvest" see Reading and Responding to "Ilunga's Harvest" on pages 131-143.

Purpose:
- To explore motivation in "Ilunga's Harvest."
- To analyze the way authors arouse the reader's curiosity.

Mini-lesson:

1. Gather students in a circle or meeting area. You might begin the class by informally asking a few students, What did you do yesterday after school? Then, addressing the whole class, ask: What did you do after school yesterday? Does anyone have a good story to tell? If a student volunteers to tell a story that the rest of the students enjoy, ask students: Why was this a "good" story? Or you might want to illustrate the elements of a good story with the following examples:

   Sandra's story:

   I walked home after school yesterday. The sun was shining, and there was a nice breeze. When I got home, I turned on the TV and watched the Simpsons and Jeopardy until 6 p.m. Then my mother told me dinner was ready: We had chicken, rice, and peas. (I liked the chicken and rice, but I hated the peas.) For dessert, I had vanilla ice cream. Then I worked on my math and Spanish homework, and then....

   Natalie's story:

   As I was walking home from school yesterday, I realized I didn't have my house keys. I searched my backpack, pockets, the sidewalk—everywhere. Then I ran back to school to see if I might have left them in my locker or the gym or the school yard or one of my classrooms. I was real, real nervous because I'd already lost our house keys three times in the past month. My mother nearly had a fit the last time I lost them. To make it all worse, my mother had asked me to start dinner because she wouldn't be home until 6 p. m. She had to take my little sister to a doctor's appointment. So there I was: Sitting on the front steps of the school, biting my nails and trying to figure out what to do....

2. Ask students: What's the difference between these two stories? Would you like to hear more of Sandra's story? Would you like to hear more of Natalie's story? What other questions would you ask Sandra? What other questions would you ask Natalie?

3. Explain to students that the question, What happened next? is at the heart of all good stories. Readers need to have a reason to turn the page. Their "goal," then, is to find out "what happens next" and their "motivation" is curiosity. Ask students: Would you be as interested in Natalie's story if she quickly found her keys, went home, and started dinner? Why? What is Natalie's goal? What is her motivation for achieving that goal?
4. You might explain to students that Natalie's story is compelling because something stands in the way of achieving her goal. The reader wants to find out: Will she achieve her goal (find her keys, go home, and start dinner) or will she fail (face her mother's wrath when she returns home at 6 p.m.)? Will she find another way of getting into the house (crawl into a window)?
5. Continuing to use the example of Natalie, ask students: What if this was the first time Natalie lost her keys? Would the story be as interesting? What if this were the first time Natalie lost her keys and her mother hadn't asked her to start dinner?
6. Explain to students that Natalie's mother has a reason for getting angry at Natalie. What might be her mother's motivation? What might be her mother's goal?
7. Tell students that today they will be reading "Ilunga's Harvest," a personal narrative written by Peace Corps Volunteer Mike Tidwell about his friend, Ilunga. Remind students that Mike Tidwell also wrote "I Had a Hero," which they read earlier. The characters and setting of "Ilunga's Harvest" are the same as those of "I Had a Hero." Ask students: What do you remember most about Mike and Ilunga from "I Had a Hero"? Looking at the title, what do you think the story will be about? What do you think Mike's goal might be in this story? What do you think Ilunga's goal might be?
8. As students read, ask them to focus on the following questions:
    - What are the characters' goals?
    - Why do the characters act the way they do? (What is their motivation?)
    - How do the characters attempt to achieve their goals?
    - Do the characters achieve their goals?
    - How do character goals and motivations apply to my personal narrative?

9. Remind students to find specific passages in the story that support their opinions. Also, ask students to fill out an Elements of Story chart for "Ilunga's Harvest" when they have completed their reading.

Independent Work Time:

1. As you confer with individual students, check to see if they are using reading "tools"— highlighter pens, post-it notes, notetaking—for comprehension. Because character motivation is more abstract than other elements of characterization, students may need additional modeling.
2. When students have completed the reading activities for "Ilunga's Harvest," encourage them to discuss the story in a Literature Circle. Discussion questions might include:
    - Did you like this story? Why or why not?
    - What emotions or thoughts did you have while reading "Ilunga's Harvest"?
    - What questions would you ask Mike, the author/narrator? What questions would you like to ask Ilunga?
    - What would you have done if you were Mike? Ilunga?
    - Does this story remind you of something that has occurred in your own life?

Share:

1. Gather students back into the meeting area. Ask students to report on their findings about the characters' goals. Remind students to support their claims by referring to specific passages within the text. Afterwards, facilitate a whole-class discussion on "Ilunga's Harvest." Question might include:
    - What are Mike's goals? Ilunga's goals?
    - Why do they act the way they do? (What is their motivation?)
    - How does Mike attempt to achieve his goal? How does Ilunga?
    - Do Mike and Ilunga achieve their goals?
    - How can character goals and motivations apply to our personal narrative?

2. Conclude the class by asking students what they have learned about the author/narrator. Discussion questions might include:
   - What is the author/narrator's message in this story? How does he use his own personal experience to illustrate a universal theme?
   - How is Mike's experience in this story a "journey"?
   - How does this journey differ from the journey in "I Had a Hero"?
   - How might this story be a guide to "a mighty multicultural future"?
   - How might this story help us with the writing of our own personal narratives?

The two most engaging powers of an author are, to make new things familiar, and familiar things new.

Samuel Johnson
Author

Understanding Character Development (Part Two)

Writing Workshop
Session Seven

Enduring Understanding:
In literature and life, we all have reasons for behaving the way we do.

Essential Question:
How can we hold the readers interest?

Materials:
Worksheet #12: *Excerpt from "Ilunga's Harvest"*; overhead projector; chart paper; post-it notes.

Purpose:
- To illustrate the technique of pacing.

Mini-lesson:

1. Gather students in a circle or meeting area. You might introduce the class by reading the excerpt from "Ilunga's Harvest" on the opposite page. Afterwards, share your impressions of this passage with students. An example might be:

   "This is one of my favorite passages in 'Ilunga's Harvest.' I admire the way Mike Tidwell builds suspense and makes us care about characters. My heart dropped when I read, 'There are no fish, Michael.' And I breathed a sigh of relief when Michael says, 'Wait a minute! Look!'"

2. Ask students: What makes this passage so engaging? How does the author draw us into the story? How does he make us care what happens next?
3. You might suggest that one possibility is the story's organization. Details seem to fit where they're placed; the sequencing is logical and effective. Also, the author knows when to slow down and elaborate and when to pick up the pace and move on. (To illustrate "pace," you might compare it to the tempo of music—e.g., rock 'n roll music usually has a very quick pace, while a waltz has a very slow pace.)
4. Ask students if they were ever in a situation similar to the one Mike describes in this passage. You might prompt students with questions such as: Did you ever take an important exam? How did you feel during the minutes before you found out your results? Did time pass very slowly or very quickly? You might want to share a story from your own life to illustrate. An example might be:

   "This passage reminds me of an episode in my life. I had completed all my courses in graduate school and had one final requirement remaining: a proficiency test in a foreign language. I waited until the last moment to take the test. It was May, and I planned to leave New York City in June for a teaching position in another state. The teaching position required an M.A. If I passed the exam, I would earn my degree and leave New York. If I failed, I'd have no job, no degree, and no place to live (the lease to my apartment was up). I remember walking to the Arts and Humanities Building to find out my results. I remember every single step up the stairs. I remember seeing the a list on the Spanish professor's office door, and searching for my name. I saw everything in slow-motion."

Worksheet #12
Excerpt from "Ilunga's Harvest"

It was just past 6 a.m. when I arrived for the harvest. Ilunga and his brother Tshibamba were calling and waving their arms as I moved down the valley slope towards the pond. "Michael, Michael. Come quickly. Hurry Michael." I had driven my motorcycle to Ilunga's house in the predawn dark, using my headlight along the way. Now as I finished the last of the twenty-minute walk to the valley floor, the sky was breaking blue and a crazy montage of pink and silver clouds lay woven on the horizon. The morning beauty was shattered, however, by the cries of the men waiting for me at the pond. They were yelling something I didn't want to hear. It was something my mind wouldn't accept.

"There are no fish, Michael," they said. "Hurry. The fish aren't here."

I reached the pond and cast an incredulous stare into the water. They were right. There were no fish. The men had spent most of the night digging out a vertical section of the lower dike and slowly draining the water until there now remained only a muddy, five-by-five pool in the lower-most corner of the pond. The pool was about six inches deep. And it was empty.

Tshimbamba was screaming, running along the dikes and pointing an accusing finger at the pond bottom.

"Where are the fish?"

Ilunga was past the yelling stage. He gazed at the shallow pool, his face sleepy and creased, and said nothing. He was a wreck; forlorn and defeated as the pond scarecrow ten feet to his left with its straw limbs akimbo and head splotched with bird excrement.

"Wait a minute," I said to the men, suddenly spotting something at one end of the pool. "Look!"

5. Ask students: Why do you think "everything appeared in slow motion"? You might suggest to students that "slow-motion" moments usually occur when we are in sight of a goal. Our life hinges on the outcome. Will we win or will we lose?
6. Remind students about their work on understanding character motivation in the reading workshop of "Ilunga's Harvest." Suggest that, in the passage you read from "Ilunga's Harvest," both Mike and Ilunga were within sight of their goals. This passage marked a turning point.
7. Explain to students that, as they work on their personal narratives today, they should ask themselves:
    - What is my goal in this story? Why do I act the way I do?
    - What are the goals of the other characters in my story? Why do they act the way they do?
    - What is turning point of my story?
    - Is my pacing well controlled? Do I slow down the pace at some points, and pick up the pace at other points?

Independent Work Time:
As you confer with individuals, you may need to model "pacing" more for students. One way to do this is to write one sentence—for example, *I opened the door*—at the top of a blank piece of paper. Write another sentence—*I won!*—several spaces below. Ask students to expand on the writing by adding facts and specific details.

Share:
Gather students back in the meeting area. Ask one or two students to read their drafts and have other students guess the characters' goals and motivations. Encourage students to ask questions about the authors' stories. Try to find examples of student writings which build suspense. Referring to these passages, ask students: Do you want to find out what is going to happen next? Why? How does the writer make you care?

UNDERSTANDING PLOT

Reading Workshop
Session Eight

Purpose:

- To define plot.
- To identify the plot of "The Talking Goat."

Mini-lesson:

1. Gather students in a circle or meeting area. You might begin the workshop by reading Pablo Neruda's poem, "Ode to My Socks." Afterwards share your own impressions of the poem, and invite students to offer their own interpretations. Try to connect the subject of this poem (the magic of everyday life) to folktales, the genre that students will be reading in today's workshop. For example you might say:

   "I love Pablo Neruda's poetry because he celebrates the ordinary—tomatoes, artichokes, socks. In this poem, Neruda sees his socks as magical: they are at once sharks, blackbirds, cannons, fish, and rabbits. He is in awe of everyday life and tells us that things are only as beautiful as they are useful or pleasurable—and, as we all know, there is nothing more useful and pleasurable than a pair of wool socks on a wintry night.

   "Reading Neruda's poem is like entering a world of fairytales, where anything is possible. Socks and fairytales have a lot in common. Fairytales—or folktales—serve a practical purpose. Years and years ago, our great-great grandparents told their children (our great-grandparents) these tales in order to teach them how to behave, how to love, and how to live a life of honor and courage. But our great-great grandparents were smart people: They knew their children wouldn't swallow 'lessons' that tasted as humorless and good-for-you as cold medicine. So they wrapped their words in chocolate and cinnamon and everything else that children like and served them as folktales. Like socks, folktales are as useful as they are pleasurable—especially on wintry nights."

2. Tell students that today they will be reading a different kind of Peace Corps story—a folktale—called "The Talking Goat." Ask students: What do you think this tale will be about? Have you heard of this tale before?
3. Share the background information, provided by Peace Corps Volunteer John Acree, on "The Talking Goat":

   During a village meeting in rural Liberia, the chief of the village told the tale of the "Talking Goat." He was trying to explain to villagers that,

Enduring Understanding:
Plot builds a story's structure.

Essential Question:
How do authors use plot?

Materials:
"Ode to My Socks" by Pablo Neruda; "The Talking Goat" (pages 66-68); overhead projector; chart paper; post-it notes.

Connections:
For an in-depth analysis of the content and theme of "The Talking Goat" see Reading and Responding to "The Talking Goat" on pages 144-153.

although they had waited a long time for a health clinic to be built, they would soon be rewarded. They must be patient.

4. Remind students of the workshop activity in Session One in which the writing process was compared to a journey. Before embarking on this journey, the class asked, Where are we going? What is our destination? Suggest that folktales also begin with an "end" in mind. The storyteller's "moral" or message is the destination. In the case of "The Talking Goat," the village chief told a tale in order to impart a message about the value of patience.

5. Remind students of the topic of the last reading and writing workshops—character motivation and goals. Using an overhead, show Natalie's story to students once again.

   Natalie's story:

   As I was walking home from school yesterday, I realized I didn't have my house keys. I searched my backpack, pockets, the sidewalk—everywhere. Then I ran back to school to see if I might have left them in my locker or the gym or the school yard or one of my classrooms. I was real, real nervous because I'd already lost our house keys three times in the past month. My mother nearly had a fit the last time I lost them. To make it all worse, my mother had asked me to start dinner because she wouldn't be home until 6 p. m. She had to take my little sister to a doctor's appointment. So there I was: Sitting on the front steps of the school, biting my nails and trying to figure out what to do....

6. Ask students: Does this story have a message or moral? Is it leading anywhere? What is its "destination"?

7. You might explain to students that, although Natalie's story kept the reader wondering, "what happened next?", it doesn't appear to be leading to any "message" or moral. Possibly this story could lead to a commentary on life—implicit or explicit—but right now it isn't headed in that direction. It's all action. There's no "so what?"

8. Explain to students that good stories lead to a central idea or message. A "solid story" guides the reader from point A to point B and ultimately all the way to point Z, the author's message. If readers become lost along the way, chances are the author hasn't built a good structure. Story structure—or plot—is the framework that holds a story together.

9. Tell students that folktales usually have simple plots. To illustrate, ask students to recall a familiar folktale. You might want to use the following prompts:

- *Beginning:* How does the tale begin? Who is the story about? Where and when is the story taking place?
- *Middle:* What happens to the character?
- *End:* How do you know the tale is over? What is the lesson learned?

10. Using the Cinderella story, an example of plot might be:
    - *Beginning:* Introduced to Cinderella, a kind and generous girl, who is mistreated by her stepmother. There is a ball. Cinderella isn't allowed to go; instead she must complete household tasks. (Character and setting)
    - *Middle:* Because of her goodness, Cinderella's fairy godmother appears to help. Cinderella goes to the ball and dances with the prince. But at midnight, the fairy godmother's magic disappears. Cinderella runs home, crying. (Movement through time; action)
    - *End:* The prince recognizes Cinderella without the aid of magic. Cinderella's innate goodness shines through. Cinderella and the prince marry and live happily ever after. The moral: In the end, inner beauty shines more powerfully than outer beauty. (Change)
11. Have students read "The Talking Goat" during independent work time. As they read, ask students to focus on how the story elements of character, setting, movement through time, and change fit into the plot structure of beginning, middle, and end. Focus questions might include:
    - *Beginning:* How does the tale begin? Who is the story about? Where and when is the story taking place?
    - *Middle:* What happens to the character?
    - *End:* How do you know the tale is over? What is the lesson learned?
    - How can this tale help me with my personal narrative?

There is no secret to success except hard work and getting something indefinable which we call the 'breaks.' In order for a writer to succeed, I suggest three things—read and write—and wait.

Countee Cullen
Poet

Under adversity, under oppression, the words begin to fail, the easy words begin to fail. In order to convey things accurately, the human being is almost forced to find the most precise words possible, which is a precondition to literature.

Rita Dove
Poet

Independent Work Time:
When students have completed the reading activities, encourage them to participate in a Literature Circle. Discussion questions might include:

- Did you like this tale? Why or why not?
- What emotions or thoughts did you have while reading "The Talking Goat"?

- What questions would you ask Tugba, the hero? What questions would you like to ask the talking goat?
- What would you have done if you were Tugba?
- Does this tale remind you of any other folktales you have read?

Share:

1. Gather students back in the meeting area. Ask students:
   - Where is the story element of "character" introduced in this tale—in the beginning, middle, or end?
   - Where is setting introduced?
   - Where does the central action occur? How does "movement in time" relate to the action?
   - Where does change occur?
   - Why do stories have a beginning, middle, and end?
2. Conclude the workshop by asking students:
   - Are there any similarities between this tale and the other Peace Corps stories we have read? How is it different?
   - How does the plot structure of beginning, middle, and end relate to a "journey"?

UNDERSTANDING PLOT

Writing Workshop
Session Eight

Enduring Understanding:
Plot builds a story's structure.

Essential Question:
How do we build our stories?

Materials:
Overhead projector; chart paper; post-it notes.

Purpose:

- To identify the structures of stories.
- To practice the technique of "flashback."

Mini-Lesson:

1. You might introduce the writing workshop by asking students to summarize the beginning, middle, and end of "The Talking Goat." Write down student responses on a chart paper. An example might look like this:
    - *Beginning:* There was a very rich man named Tugba who lived in a small village. One year, the rains did not come and the village people went hungry. The rich man gave all his animals to the villagers to eat except his favorite goat. Then the rich man was poor so he left the village and went to live in the jungle with his favorite goat.
    - *Middle:* Time passed. One day, the goat spoke to Tugba. The man thought that having a talking goat would make him rich again, so he went back to the village. The entire town wanted to hear the goat talk. But the goat remained silent. Because he lied to them, the villagers tied Tugba and began to beat him.
    - *End:* Finally the goat spoke. The villagers were stunned. They let Tugba go. Tugba was mad at the goat for taking so long to talk. The goat told him, "What you do not suffer for, you do not enjoy."
2. Explain to students that this tale is told chronologically. The storyteller begins at the beginning and ends at the end. Ask students: What other ways can a story be organized? Possibilities might include:
    - *In medias res* (in the middle of things): The writer begins a story in the middle.
    - Before and After: The writer contrasts two stories, presenting a picture of "before and after."
    - Flashback: The writer interrupts a chronological story to explain an earlier event; the writer begins a story at the end.
3. Tell students that, as a class, they will use the technique of flashback to tell the tale of "The Talking Goat." Suggest that they will "begin at the end"—i.e., tell the story from either the point of view of Tugba or "The Talking Goat." (Let them choose.) To get them started, write one of the following beginning lines on a chalkboard:

- "Thank you, Tugba," I said. But as soon as I opened my mouth to speak, I knew I'd live to regret it....
- Getting a goat to talk is not easy.

4. As you write their suggestions on the board, have all students contribute to the retelling of the "The Talking Goat" using flashback. Remind students that the elements of character, setting, movement through time, action, and change must all be present. When you have finished your class retelling of "The Talking Goat" ask students: What do you think of our tale? Is it better than the original?
5. Explain to students that good writing needs to go someplace. It must have a beginning, middle, and end (regardless of whether "the end" is the beginning, or "the beginning" is the end). Good writing builds up to a particular point. A "solid story" guides the reader from point A to point B and ultimately all the way to point Z, the author's message. If readers become lost along the way, chances are the author hasn't built a good structure.
6. Suggest to students that organizing personal narratives is often easier than organizing other essays, since most people tell stories chronologically, presenting events in the order they occurred. But as this flashback activity illustrates, more interesting methods do exist. Students may want to consider using flashback to make their narrative more engaging and suspenseful. Emphasize, however, that whether students use linear chronology or a more creative pattern, they should always strive for clarity and coherence, so that readers will be able to understand the flow of events immediately, without having to re-read them.
7. Remind students of the "prewriting" stage of the writing process when techniques such as freewriting helped to unleash the creative "madman/madwoman" within. At this stage of the writing process, however, the writer must play the twin roles of carpenter and architect. The carpenter does all the sweaty, labor-intensive work, while the architect stands back to coolly survey the building's structure. Likewise, students must now alternate between building and surveying.
8. Ask students to try re-writing their personal narratives using the flashback technique demonstrated today. If the story doesn't work (if the building collapses) they can return to the structure they were previous-

ly using. Suggest that beginning our stories at the end may give us new insights about theme and message.

Independent Work Time:

1. As you confer with individual students, you may need to model this activity further. You might want to prompt students with the following questions:
   - What is the message of your story?
   - What is the "change" that occurs?
   - What happened after the "change" occurred?
2. Questions on a story's organization may also be helpful. Possibilities might include:
   - Does the organization of my story enhance and showcase my central message? Does the order and structure of information guide the reader smoothly to the final destination--my message?
   - Does my introduction draw the reader in? Does my conclusion leave the reader with a sense of closure and resolution?
   - Do the transitions in my story clearly show how ideas connect?

Share:

Gather students back in the meeting area. Ask one or two students to read their drafts using the flashback technique. Ask students: Did this technique help you to see your story from a new perspective? How? Do you prefer the organization of your original draft? Why or why not?

To use books rightly, is to go to them for help; to appeal to them when our own knowledge and power fail; to be led by them into wider sight and purer conception than our own, and to receive from them the united sentence of the judges and councils of all time, against our solitary and unstable opinions.

John Ruskin
Art Critic

UNDERSTANDING STYLE AND TONE

Reading Workshop
Session Nine

Enduring Understanding
Style and tone can affect a reader's understanding of a story

Essential Question
How do authors create a style and tone?

Materials:
"There's a Certain Slant of Light" by Emily Dickinson; The Extra Place' (pages 70-71); overhead projector; chart paper; post-it notes.

Connections:
For an in-depth analysis of the content and theme of "The Extra Place" see Reading and Responding to "The Extra Place"on pages 154-164.

Purpose:
- To identify style and tone in "The Extra Place."

Mini-Lesson:
1. Gather students in a circle or meeting area. You might begin by reading Emily Dickinson's poem, "There's a Certain Slant of Light." Share your impressions of the poem and encourage students to offer their own interpretations. Afterwards, try to connect this poem to the topic of today's lesson, style and tone. An example might be:

   "In one of our first writing workshops, we read a poem by Walt Whitman, "There Was a Child Went Forth." Walt Whitman and Emily Dickinson are considered two of the most important American poets of the 19th century. But I can't imagine two poets whose styles and tones differ as much as these two do. Dickinson's poetry is intensely private, intimate and stark, whereas Whitman is outward-looking, extroverted, and rambling.

2. Have students name some of their favorite authors. Ask students: Based on their writing, what do you think their personalities might be like? Is their writing "introverted and private" like the poetry of Emily Dickinson or "extroverted and expansive" like the poetry of Walt Whitman?
3. Suggest to students that, although an author reveals aspects of himself or herself through writing, we can't always assume that we "know" the author. An example is the essayist E.B. White, who was reportedly very quiet and ill-at-ease in public, yet his writing is humorous and elegant. Experienced writers develop distinct writing "styles" which are often as unique as fingerprints.
4. Explain to students that style is affected by many factors, such as sentence construction, use of descriptive details, use of similes and metaphors, and use of literary devices such as comparison and contrast. The styles of some authors display distinct rhythm and patterns.
5. Another aspect of a writer's work is tone, the author's manner of expression. Tone may be serious in an editorial, light in a comedy, and tense in a mystery. A writer's style and tone combine to create a mood or atmosphere.
6. Tell students that the Peace Corps story they will read today is titled "The Extra Place." The story takes place in Poland. (For background informa-

tion on Poland see page 69.) As students read this essay, they should focus on the following questions:

- What is the style of this essay?
- What is the tone (light, serious, informative, scary)?
- What kind of mood do the style and tone create?
- Did the author's style and tone affect your understanding of this story? In what ways?
- How do authors create a style and tone?

Independent Work Time:
When students have completed the reading activities, encourage them to participate in a Literature Circle. Discussion questions might include:

- What questions would you ask Susan, the author/narrator?
- What questions would you ask Kasia?
- What questions would you have liked to ask the man who rang the doorbell?
- What would you have done if you were Kasia?
- Did you ever have an experience similar to Kasia's? What was it like?
- What emotions or thoughts did you have while reading this story?

Share:

1. Gather students back in a circle or meeting area. Ask students: What impressions did you have of this story? Facilitate a discussion on the story's style, tone, and mood.
2. Conclude the class by asking students:
   - How is Susan's experience a "journey"?
   - Does Susan seem at "home in the world"? Does Kasia?
   - Do you think Susan might consider her life to "be part of a larger narrative"? If so, what's the bigger picture?
   - How might this story be a guide to "a mighty multicultural future"?
   - How is this story similar to the other Peace Corps stories we have read? How is it different?

Understanding Style and Tone

Writing Workshop
Session Nine

Enduring Understanding:
Through dialogue, we come to understand the world, ourselves, and others.

Essential Question:
How do we engage readers in conversation?

Materials:
Worksheet # 13: *Peer Review Questionnaire*; overhead projector; chart paper; post-it notes.

Purpose:
- To explore style and tone in students' stories.
- To practice reading students' drafts aloud.

Mini-Lesson

1. Gather students in a circle or meeting area. You might begin by referring to the last line of the essay, "The Extra Place."

   I think about the millions of dollars in aid, the hundreds of advisors sent her to help the Poles change their system, and I wonder if we ever thought to warn them of the losses that come with the gains, of the extra places that are only plates.

2. After reading the passage, try to connect it to the theme of today's lesson, "engaging readers through style and tone." An example might be:

   "What I admire about 'The Extra Place' is the author's conversational style. Throughout the essay, the reader seems to be eavesdropping on an exchange between Susan and Kasia. But in the last paragraph, the conversation turns inward. Susan allows us access to her private thoughts."

3. Ask students to recall stories that were written in a fluid, conversational style. Did you feel as though you were eavesdropping? Did you feel as though you were just sitting down next to the writer and having a conversation?

4. Write the following description of a personal narrative on a piece of chart paper:

   "The hallmark of a personal [narrative] essay is its intimacy. The writer seems to be speaking directly into your ear, confiding everything from gossip to wisdom. Through sharing thoughts, memories, desires, complaints, and whimsies, the personal essayist sets up a relationship with the reader, a dialogue—a friendship, if you will, based on identification, understanding, and companionship." (Philip Lopate, *The Art of the Personal Essay*)

5. Ask students: Do you agree with this description? Why does the personal essayist set up a relationship with the reader? How do writers create intimacy?

6. Explain to students that "conversational" writing may seem effortless, but it is not. Writers work hard at developing this skill. Ask students: What are ways that we can achieve a conversational style?
7. You might explain that one way we can develop a conversational style is by reading our stories aloud. Sentences that are difficult to say aloud will most likely be difficult to read. Another way to develop our skill is to ask a trusted friend or advisor to read our work. A friend can help us see passages in our stories that are confusing or unclear. When working on any writing piece, it is often difficult to distance ourselves from it. We often become absorbed in the small details and can't see the bigger picture. Trusted peers can help.
8. Tell students that in Independent Work Time, they will share their drafts with a peer. Working in pairs, students will first take turns reading their drafts aloud—making note of those sentences which are not natural to students' usual speech patterns. Afterwards, students should review one another's draft using Worksheet #13: *Peer Review Questionnaire*.
9. You might want to take this opportunity to once again review the *Guidelines to Peer Conferences* (page 214).

Let us guess that whenever we read a sentence and like it, we unconsciously store it away in our model-chamber; and it goes, with the myriad of its fellows, to the building, brick by brick, of the eventual edifice which we call our style.

Mark Twain
Author

Independent Work Time:
As you confer with students, take note of students who are working together thoughtfully and ask if they would be willing to share the insights of revising with the class.

The most original thing a writer can do is write like himself. It is also the most difficult task.

Robertson Davies
Author

Share:
Ask the students to share their experience with peer response. Questions to facilitate a discussion might include:

- Did your conversation with a peer help you to see your draft more clearly?
- Did reading your draft aloud help you to understand your writing better?

Worksheet #13
Peer Review Questionnaire

1. What were your favorite parts of this story? Why?
2. Which sentences were easy to read? Why?
3. Which sentences sounded "conversational"? Why?
4. Which sentences "painted" a picture in your mind? Why?
5. Do you "see" the characters in the story?
6. Do you "see" the setting in this story?
7. What is the plot of this story?
8. What change occurs in this story?
9. What is the message in this story?
10. How does the writer's personal experience illustrate a universal theme?

UNDERSTANDING CHANGE

Reading Workshop
Session Ten

Purpose:

- To explore change in "A Single Lucid Moment."
- To examine the particular and universal elements of stories.

Mini-lesson:

1. Gather students together in a circle or meeting area. You might begin the workshop by reading T.S. Eliot's poem, "The Journey of the Magi." Share your impressions of the poem, and encourage students to offer their own interpretations. Afterwards, try to connect the poem to the theme of today's lesson, change. An example might be:

   "Eliot's poem reminds me of the flashback activity in one of our writing workshops: We began our stories not at the beginning, but at the end. Here the poet tells us that "beginnings" are endings—and often we don't know whether to celebrate a birth or mourn a death.

   "When I was twelve years old, I had an experience similar to the one Eliot speaks of in this poem. My relatives had gathered at my grandmother's house for Christmas dinner. My grandmother had given a younger cousin of mine, Christy, a beautiful miniature doll house. Christy wanted me to play with her, but I told her I was much too old, much too sophisticated for dolls. That year, my grandmother had given me money as a Christmas present, just as I requested. The cash gift was an acknowledgment that I was no longer a child. But I secretly envied Christy's doll house. It was a beginning of a new stage in my life—young adulthood—but it seemed more like an ending. I didn't know if I should be happy or sad.

2. Ask students if they have ever experienced similar moments—beginnings that felt like endings. Ask students: How was that moment a turning point? How did your life change? How did you feel about that change?
3. You might suggest to students that, in the anecdote above, the gift of a doll house represented the carefree play of childhood, while the "cash gift" represented the individual choice and responsibility that comes with adulthood. Ask students: What were the particular details of your turning point moment? How did those particular details relate to a universal event?
4. Remind students once again, that one of the qualities of a personal narrative is using a personal experience to illustrate a universal event. Distribute copies of the narrative, "A Single Lucid Moment." As stu-

Enduring Understanding:
A story is about life. Life means change.

Essential Question:
How do authors use change?

Materials:
"Journey of the Magi" by T.S. Eliot; "A Single Lucid Moment" (page 73-75); overhead projector; chart paper; post-it notes.

Connections:
For an in-depth analysis of the setting and theme of "A Single Lucid Moment," see Reading and Responding to "A Single Lucid Moment" on pages 162-172.

dents read, have them focus on how "change" relates to the personal/universal experience in this story. Questions might include:

- What is the change in this story?
- What is a "single lucid moment"?
- Have you ever had a "single lucid moment"?
- How do the particular and personal changes in this story relate to a universal event?
- Is the element of change necessary in stories? Why?
- What is the change in the personal narrative that I am writing?
- How do the particular and personal changes in my story relate to a universal event?

Independent Work Time:
When students have completed the reading activities, encourage them to participate in a Literature Circle. Questions for small group discussion might include:

- Did you like this story? Why or why not?
- What questions would you ask the author/narrator? What questions would you like to ask the villagers?
- What would you have done if you were Robert?
- Did you ever have an experience similar to Roberts?
- What emotions or thoughts did you have while reading this?

Share:
Ask students to share their impressions of the story in a whole-class discussion. Conclude the class by asking students:

- How is Robert's experience a "journey"?
- Does Robert seem "at home in the world"? Do the villagers?
- Do you think Robert might consider his life to "be part of a larger narrative"? If so, what's the bigger picture?
- How might this story be a guide to "a mighty multicultural future"?
- How is this story similar to the other Peace Corps stories we have read? How is it different?

UNDERSTANDING CHANGE

Writing Workshop
Session Ten

Purpose:

- To explore theme.
- To identify connections between particular events and universal themes in students' stories.

Mini-Lesson:

1. Gather students in a circle or meeting area. You might begin by writing the following passage on a piece of chart paper.

   > "At the heart of the personal essay is the [idea] that there is a certain unity to human experience. As Michel de Montaigne (the father of the personal essay) puts it, "Every man has within himself the entire human condition." This meant that when he was telling about himself, he was talking, to some degree, about all of us. (Philip Lopate, *The Art of the Personal Essay*)

2. Ask students: Is there a "unity to human experience"? How do each of us have within us the "entire human condition"? How might understanding ourselves help us to understand others?
3. Remind students of the anecdote in the last reading workshop in which the gift of a doll house represented the carefree play of childhood, while the "cash gift" represented the individual choice and responsibility that comes with adulthood. Is this experience unique? Although the "particulars" (doll houses and cash) might vary considerably, what does this example "tell about all of us"?
4. Explain to students that the "universal" in writing is also called theme. It is the writer's message. However, if the writer's message is an "individual opinion" rather than a universal "experience" it isn't a theme. For example, if a writer's "message" is "Don't eat broccoli. It tastes lousy" the story would have very limited appeal. But if the writer's message is an experience of "how parents struggle (and sometimes fail) to teach their children what is good for them," it is a theme. We can all relate to it.
5. Many expert writers advise us to allow theme to unfold through the process of writing. Author John Gardner once commented that theme is not imposed on the story but evoked from within it. And Vladimir Nabokov suggests: "...fondle details. There is nothing wrong about the moonshine of generalization after the sunny trifles of the book have been lovingly collected. If one begins with a ready-made generalization, one begins at the wrong end and travels away from the book before one has started to understand it."

Enduring Understanding:
Stories connect us to the world

Essential Question:
How are we connected?

Materials:
Overhead projector; chart paper; post-it notes.

The writer must teach himself that the basest of all things is to be afraid; and teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the ear, the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and price and compassion and sacrifice.

William Faulkner
Author

6. Tell students that, as they complete their drafts today, they should consider:
    - How does my story have meaning for everyone?
    - What have I discovered about this story that I wouldn't have known if I didn't write it?
    - How am I connected to the world?
    - How does understanding myself help me to understand others?

Independent Work Time:
As you confer with individuals, remind students that they are now working on the final revision of their story. For the next writing workshop, students will be editing their work.

Share:
Ask students to share how themes have emerged from their writing? Possible questions might include: Is this theme different than what you originally thought it would be? In what ways? How might others share in the experience you relate in your story? How are you connected to the world?

READING LIKE WRITERS

Reading Workshop
Session Eleven

Purpose:

- To identify traits of good writing in Peace Corps stories.
- To apply traits of good writing to students' stories.

Mini-lesson:

1. Gather students in a circle or meeting area. You might begin by reading Susan Rich's poem, "Nomadic Life" once more. Afterwards try to connect this poem to the theme of today's lesson, evaluating writing. An example might be:

   > "When I look back at all the Peace Corps writings that we have read, I'd have to say that Susan Rich's poem, 'Nomadic Life' is my favorite. I love its cadence, its rhythm, and its insight into the lives of Peace Corps Volunteers."

2. Ask students: Which Peace Corps story did you most enjoy reading? Why? Which Peace Corps writer would you most like to write like? Why?
3. Tell students that today they will use their favorite Peace Corps story (excluding "Nomadic Life") as a model, by identifying the traits that make the writing good. They will complete Worksheet #14: *Traits of Writing Checklist* (adapted from "Northwest Regional Education Laboratory: Six Traits of Writing"). For each trait listed, students should find at least one example from their favorite Peace Corps story. Afterwards, students should note on the worksheet how they might use this particular trait/technique in their own personal narrative.

Independent Work Time:

As you confer with students, you might want to take the opportunity to make reading-writing connections. From your notes on previous writing conferences with students, you might want to identify particular techniques that individuals need to work on, and then look for this example in the story that the student has chosen.

Share:

Gather students back in a circle or meeting area. Ask students to report on their findings. What makes your favorite story so good? What traits would you like to include in your own personal narrative? Why?

Enduring Understanding:
Good writing shares common traits.

Essential Question:
What makes a piece of writing good?

Materials:
"Nomadic Life" (page 29); Worksheet #14: *Traits of Writing*; overhead projector; chart paper; post-it notes.

Worksheet #14
Traits of Writing Checklist

Trait	Peace Corps Story	Ideas for My Story
☐ **IDEAS AND CONTENT** • The topic is narrow and manageable. • The writer demonstrates insight—an understanding of life and a knack for picking out what is significant.		
ORGANIZATION • An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sense of closure and resolution.		
☐ **VOICE** • The reader feels a strong interaction with the writer, sensing the person behind the words.		
WORD CHOICE • Language and phrasing is natural and effective. • Lively verbs add energy while refreshing nouns and modifiers add depth.		
SENTENCE FLUENCY • Sentences vary in length as well as structure. Dialogue, if present, sounds natural. ☐		

WRITING LIKE READERS

Writing Workshop
Session Eleven

Purpose:

- To edit students' stories.
- To review the conventions of English.

Mini-Lesson:

1. Gather students in a circle or meeting area. You might begin the workshop by reading aloud Linda Pastan's poem, "Grammar Lesson." Share your impressions of the poem and invite students to share their own interpretations. An example might be:

   > "This poem reminds us of an essential aspect of our writing lives: our audience. *Change to the plural/where you will/never/be lonely again*, the poet advises us. In our last reading workshop, we looked at how our favorite stories were superbly crafted. And we realized, through our own writing, that it is not as easy as it looks. Those expert writers are keenly aware of us, their readers. And they show us respect by following the conventions of English."

2. Explain to students that "conventions" is defined as a "practice or procedure widely observed in a group, especially to facilitate social interaction; a custom, such as the convention of shaking hands." In other words, good grammar is simply good manners. Our readers deserve our respect.
3. Tell students that William Zinsser, author of *On Writing Well*, writes, "The common assumption is that the style is effortless. In fact, the opposite is true: the effortless style is achieved by strenuous effort and constant refining. The nails of grammar and syntax are in place and the English is as good as the writer can make it."
4. Remind students of the "carpenter and architect" analogy used earlier (Flowers, 1981). Here, Zinsser calls grammar and syntax the "nails." Without the nails in place, the work of a carpenter and architect is meaningless.
5. Using an overhead, show students Worksheet #15: *Editing Checklist*. Read through each item on the list, pausing to clarify as needed. Ask students to provide examples of the grammatical points listed.

Independent Work Time:

1. Explain to students that, during Independent Work Time, they should edit their work using a copy of the Editing Checklist.

Enduring Understanding:
Good grammar is good manners. Our readers deserve our respect.

Essential Question:
Why edit?

Materials:
"Grammar Lessons" by Linda Pastan; Worksheet #15: *Editing Checklist*

2. As students work, you might want to assess whether individuals are paying attention to appropriate conventions. Also, you might want to keep in mind grammatical difficulties of individual students. For example, a student who tends to use a lot of run-on sentences, should be reminded to pay close attention to this item on the checklist.
3. During the first half of independent work time, you might want to let students work alone. But during the second half, you might encourage them to work with a partner prior to the share time.

I notice that you use plain, simple language, short words and brief sentences. That is the way to write English—it is the modern way and the best way. Stick to it; don't let fluff and flowers and verbosity creep in. When you catch an adjective, kill it. No, I don't mean utterly, but kill most of them—then the rest will be valuable. They weaken when they are close together. They give strength when they are wide apart. An adjective habit, or a wordy, diffuse, flowery habit, once fastened upon a person, is as hard to get rid of as any other vice.

Mark Twain
Author

Share:

1. Gather students back in a circle or meeting area. Ask students: How do you feel about the story you have written? Is it ready to be published?
2. Tell students that, in the next reading workshop, they will each have the opportunity to share their writing with the class. Everyone will read the personal narrative that they have written. (You might want to invite students' parents or another class to the event.) In addition to the celebratory reading, remind students of other outlets for publication, such as the school newspaper or literary magazine.

Worksheet #15
Editing Checklist

	Examples	Checklist
1. Replace "to be" verbs (is, was, were, etc.) with strong active verbs.		___ My verbs are strong and active.
2. Be concise.		___ My sentences are strong and concise.
3. Vary the structure and length of sentences.		___ My sentences vary in structure. Some are long and some are short.
4. Use transitional words and phrases to show relationships between sentences.		___ I use transitional words and phrases to show relationship between sentences.

CELEBRATIONS

Reading Workshop
Session Twelve

Purpose:
- To create a community of readers and writers.
- To celebrate students' stories.

Note to Teachers:
This reading workshop differs from the usual format. Today, students will read their own personal narratives for their classmates and invited guests.

Mini-Lesson:
Gather students in a circle or meeting area. You might begin by reading, once again, Lisel Mueller's poem, "Why We Tell Stories." Afterwards, explain to students why we share stories. An example might be:

> "Stories are meant to be shared. Through stories we create community. We come to realize that, though we may at times seem different from one another, we are not. We are all just trying to figure out the world, ourselves, and others. We are all just trying to figure out what it means to be human.

Enduring Understanding:
Through stories we create community.

Essential Question:
How are we connected?

Materials:
"Why We Tell Stories" by Lisel Mueller (page 211).

Student Readings:
Have students read the stories they have written. After each student finishes his/her story, ask the author:
- What did you learn about "writing" from this story?
- What did you learn about yourself?
- What did you learn about the world and others?

Share:
When all students have completed their readings, ask students:
- How are our stories similar?
- How are we connected to one another?
- How are we connected to our community?
- How are we connected to the world?
- How do our stories express being "at home in the world"?

CELEBRATIONS

Writing Workshop
Session Twelve

Purpose:

- To reflect on students' growth as writers.
- To re-examine the phrase "at home in the world."

Enduring Understanding:
Writing is a journey

Essential Question:
Why journey?

Materials:
"Four Quartets" by T.S. Eliot; chart paper.

Mini-Lesson:

1. Gather students in a circle or meeting area. You might begin by sharing the following lines from T.S. Eliot's poem, "Four Quartets"

   We shall not cease from exploration

   And the end of all our exploring

   Will be to arrive where we started

   And know the place for the first time

2. Share your own impressions of the lines and encourage students to offer their own interpretations. Afterwards try to connect those lines to the theme of "writing as journey." An example might be:

   "For me, the best part about going on a trip is those first few moments when I return home. I enjoy traveling, and I certainly wouldn't want my trips to end too soon. But after a long car or plane trip, I love the moment when I can finally throw open the door to my house and announce 'I'm home!' These lines from Eliot's poem remind me of that brief moment when you see it: You see home as if for the first time. And the irony is: If you didn't have distance from it—if you didn't go on a trip—you probably wouldn't really be able to see home with such clarity.

   "I have the same clarity when I complete a writing project and I can exult, for just a moment, in the joy of "having written." All the long hours, all the nail-biting and hair-pulling pay off. I see it: I see the "end" of writing. I see why I need to write. This sensation doesn't last too long because, before I know it, I'm caught up in another writing project and biting my nails and pulling my hair all over again."

3. Remind students that, in the first workshop for this unit, you wrote the word "home" on a piece of chart paper and asked students: What do you see? Do you see a person, a place? Do you see the world as home? During that first workshop, you also suggested to students that the stories of Peace Corps Volunteers might help us to see home and the world

a little differently. Did these stories indeed accomplish that? In what ways?

4. Tell students that, during Independent Work Time, they will be reflecting on this "Peace Corps" journey. Possible writing prompts might include:
   - How is my image of "at home in the world" different from the image I originally had?
   - Have the stories of Peace Corps Volunteers "guided" me? If so, in what ways?
   - What is a "mighty multicultural future"? Am I part of it?
   - What have I liked most about this writing journey?
   - What have I liked least about this writing journey?
   - Why journey?

It is good to have an end to journey toward, but it is the journey that matters in the end.

Ursula K. LeGuin
Author

Independent Work Time:
As you confer with individuals, you may want to remind students of their journal notes from the first workshop session.

Share:
Gather students back in a circle or meeting area. Ask students to share excerpts from their journal reflections. In what ways have students' journey's been similar? In what ways have they been different? Why journey?

Appendix

BEST COPY AVAILABLE

Appendix A:
EDUCATIONAL FRAMEWORK

We've created this curriculum guide using the curriculum design framework, *Understanding by Design* (Wiggins and McTighe 1998), developed with the support of the Association for Supervision and Curriculum Development (ASCD). The *Understanding by Design* (UbD) approach is intended to deepen student understanding of important concepts and skills in such a way that this knowledge will endure over time. In contrast to the traditional way of designing curriculum (identifying objectives, planning lessons, and assessing results), the *Understanding by Design* framework uses a "backward design process" that identifies assessments before planning learning experiences and lessons. We've summarized the process of "backwards design" below:

- Identify desired results: *What is worthy of student understanding?*
- Determine acceptable evidence: *How will students demonstrate their understanding?*
- Plan learning experiences, lessons, and instruction: *What will we have students experience and do in order to achieve the desired results?*

UBD CURRICULUM DESIGN FRAMEWORK:

Stage One: Identify Desired Results

- What understandings are desired?
- What essential questions will guide this unit and focus learning?
- What key knowledge and skills will students acquire?

Stage Two: Determine Acceptable Evidence

- Through what authentic performance task(s) will students demonstrate understanding, knowledge, and skill?
- Through what prompts/academic problems will students demonstrate understanding, as well as more discrete knowledge and skill?
- Through what observations, work samples, etc. will students demonstrate understanding, knowledge, and skill?

Stage Three: Plan Learning Experiences and Instruction

- What sequence of teaching and learning experiences will equip students to develop and demonstrate the desired understandings?

BEST COPY AVAILABLE

Appendix B: READING COMPREHENSION STRATEGIES

Research on reading has shown that comprehension is a process that can be taught directly. When a student has the opportunity to use a comprehension strategy repeatedly, he/she eventually will begin to use it automatically and independently. Reading research has also shown that comprehension can be enhanced by collaborative learning—small and large-group dialogue in response to open-ended questions. In *The Art of Teaching Reading*, Calkins (2001) also suggests that literary interpretation can be taught.

"...the difference between experienced readers and the rest of us is that the experts have the strategies, the tools, and the inclination to extend and deepen their responses to a text...Teaching interpretation means teaching students a process that, for the rest of their lives, will yield big, thoughtful responses to texts" (pp. 477-478).

In the "Reading and Responding to Literature" lessons in Voices from the Field, we use a recurring set of questions proposed by Calkins to strengthen interpretation and divergent thinking about a text, as well as selected comprehension strategies from reading research. These are summarized below.

Strengthening Students' Interpretation Skills:

Calkins (p. 478) notes that the first interpretation strategy good readers use is to ask themselves any one or two of the following questions:

- What is really important about this story?
- What does this story say about the world?
- What does this story say about my life?
- What is the point of this story for me?
- What is this story really about?
- Does it matter if people read this story or not? Why should or shouldn't they?

Comprehension Strategies Used:

1. *Creating Detailed Mental Images of Information.* Research has shown that comprehension of textual information increases when students can create detailed mental pictures of what they are reading. The mind stores knowledge in two forms—a linguistic form and an imagery form. The linguistic form is semantic in nature—the actual words on the page. The imagery form, in contrast, is expressed as mental pictures—and even physical sensations, such as smell, sound, taste, and touch. The more students use both systems of representation—linguistic and non-linguistic,

the better able they'll be to think about and recall what they've read. (Muehlherr and Sieman, 1996; Desmarias et al., 1997; as referenced in Marzano et al. 2001).

2. *Creating Graphic Representations of Similarities and Differences.* Graphic representations of similarities and differences using such graphic organizers as Venn diagrams and comparison matrices can enhance student learning for many of the same reasons as those stated in #1 above (Marzano et al. 2001).
3. *Using Mixed-Ability Grouping and Cooperative Learning Strategies.* Reading comprehension can be increased when students are able to share their interpretations of a text with peers. Working in cooperative, mixed-ability groups can help students clarify the basic meaning of the text. As they hear the opinions and interpretations of others, students' own thinking about a text can be expanded upon, clarified, or enhanced (Fielding, 1994; Calkins, 2001; Marzano et al., 2001).
4. *Creating Graphic Representations of Key Ideas.* Drawing pictures or pictographs (i.e., symbolic pictures) to represent key ideas is a powerful way for students to generate non-linguistic representations of information. The more teachers use both linguistic and non-linguistic systems of representation the better students are able to think about and recall knowledge (Newton, 1995 as referenced in Marzano et al., 2001, p. 74).
5. *Analyzing Perspectives.* Stepping into the shoes of another and trying to see that world from that person's point of view not only builds empathy, but also strengthens students' critical thinking skills (Wiggins and McTighe, 1998; Marzano et al. 1997; Paul, 1990).
6. *Using Advance Organizer Questions.* Advance organizer questions can help students activate their prior knowledge and lead them to focus on the most important parts of the text. Research has shown that advance organizers, particularly in the form of "higher-level" questions, significantly increase student achievement (Walberg, 1999).
7. *Close Analysis of Text Passages.* As Calkins (2001) notes, when good readers really want to go deeper into the meaning of a story, they take a paragraph or part of the story that seems very important and they study it in depth, really trying to figure out what the author means and how it relates to their own thinking. This strategy is further enhanced when done in a small-group discussion format and when students have an opportunity to write essays based on the lines that held the most meaning for them.

8. *Dramatization of the Key Events in a Story.* This strategy is yet another variation of creating "non-linguistic" and linguistic images of a text (Marzano et al., 2001). The more immersed students become in the dramatization, the more intense learning becomes. Through dramatization, students can experience a story both emotionally and rationally; in so doing, the story becomes more deeply embedded in long-term memory.
9. *Using Journals and Other Forms of Writing-to-Learn Strategies.* How well a reader constructs meaning depends in part on metacognition--the reader's ability to reflect on, think about, and control the learning process (i.e., to plan, monitor comprehension, reflect on what and how he/she has learned, and revise the use of strategies for comprehension). Reading comprehension is enhanced when students are encouraged to respond in writing to what they read through the use of journals, quick-writing, mind-mapping, and other strategies. Students' thinking about a text is greatly enhanced when journal writing prompts are designed to foster multiple interpretations.
10. *Literature Circles.* Reading comprehension is enhanced through social interaction—especially through large and small-group dialogue, in which students are encouraged to seek out the meaning and formulate their own interpretations of the text. Literature Circles are yet another cooperative learning strategy that can lead to increased student achievement (see #3 above). See Appendix C, page 264 for further information on Literature Circles.

Note:

The list of References on pages 266-270 provides complete bibliographic information on all citations found in this Appendix.

Appendix C:
LITERATURE CIRCLES

Description:

Literature Circles are small, temporary discussion groups comprised of students who are reading the same text (see Daniels, 1984). The Circle usually consists of five students. Each student reads the story individually, and each student is also responsible for playing a particular role during the conversation once the story has been read. The roles are:

- *Summarizer:* This student lays out the story's action at the beginning of the Circle's meeting.
- *Discussion Leader:* This student devises thought-provoking discussion questions and keeps the discussion moving along.
- *Passage Master:* This student cites what he/she thinks are important passages to be read aloud and discussed.
- *Connector:* This student suggests connections between the text and students' real world experiences.
- *Illustrator:* This student produces a graphic, non-linguistic representation of what he/she thinks are the key ideas of the text and a brief written description of why these ideas are important.

How to Set Up a Literature Circle:

To set up a Literature Circle, divide the class into groups of five, and ask the students in each group to agree on the role each will take responsibility for. Explain that each role requires a written component that allows you, the teacher, to see how they have prepared for their parts.

Student Guidelines:

If this is the first time you'll be using Literature Circles, ask students to keep several ground rules in mind:

- Everyone participates in the discussion, in addition to taking responsibility for the particular role they are assigned.
- When discussing the text, different interpretations are to be welcomed, because they add richness and interest to the conversation.
- There is no "one right way" to respond to a text. Each person will find his/her own unique meaning in what has been read. When each member of the group feels free to express his/her unique point of view (and knows that it will be listened to with respect), the conversation becomes much more engaging.
- Conversations about the story should last a minimum of 30 minutes.
- Only one student may speak at a time.
- Each Circle's Discussion Leader and Illustrator are also responsible for summarizing the important parts of the Circle's conversation—including areas of disagreement—to the whole class on the day following the Circle's discussion of the text.

Appendix D:
The Use of Journals

Journal writing provides students with an opportunity to express their ideas, observations, and emotions—while confident that their writing will be accepted without criticism.

Useful across the entire curriculum, journal writings can help students:

- explore experiences, solve problems, and consider varying perspectives;
- examine relationships with others and the world;
- reflect on goals, ideas, and values; and
- summarize ideas, experiences and opinions before and after instruction.

There are two types of journals used in the curriculum units in *Voices from the Field*. The Reading and Responding to Literature unit uses a literature log/response journal and the Reading and Writing Workshop uses a "writer's notebook" journal. They are defined as follows:

- **Literature logs or response journals** are an integral part of reading instruction, because students' responses are the basis for literature discussion and are central to assessment for comprehension. It contains not only self-selected topics but also assigned topics.

- **Writer's notebooks/journals** help student writers capture fleeting thoughts, ideas, images, and dreams that can potentially be "seeds" for a story or poem. Student writers should be encouraged to write in their journals daily, and carry them wherever they go. Many experienced writers consider journals a necessity to the "writing life."

REFERENCES

Reading and Writing: Process and Strategies

Alvermann, D.E. et al. 1988. *Using Discussion to Promote Reading Comprehension.* Newark, DE: International Reading Association.

Anderson, J.R. 1995. *Learning and Memory: An Integrated Approach.* New York: John Wiley and Sons.

Atwell, Nancie. 1998. *In the Middle: New Understandings about Reading, Writing, and Learning.* 2nd Edition. Montclair, NJ: Boynton/Cook Publishers.

Ausubel, David. 1968. *Educational Psychology: A Cognitive View.* New York: Holt, Rinehart, and Winston.

Beach, R. and S. Hynds. 1991. "Research on Response to Literature." *In Handbook of Reading Research: Vol. II.* New York: Longman.

Billmeyer, Rachel and M. Barton. 1998. *Teaching Reading in the Content* Areas. Aurora, CO: Mid-Continent Regional Education Laboratory.

Brown, J.S., et al. 1989. "Situated Cognition and the Culture of Learning." *Educational Researcher* 18, 1: 32-42.

Calkins, Lucy McCormick. 2001. *The Art of Teaching Reading.* Boston: Addison Wesley Publishers.

Calkins, Lucy McCormick. 1986. *The Art of Teaching Writing.* Portsmouth, NH: Heinemann.

The Commission on Reading. 1985. *Becoming a Nation of Readers.* Champaign, Il: Center for the Study of Reading, University of Illinois.

Cunningham, Patricia and Richard L. Allington. 1999. *Classrooms that Work.* New York: Addison-Wesley.

Daniels, Harvey. 1994. *Literature Circles: Voice and Choice in the Student-Centered Classroom.* Stenhouse Publishers.

Elbow, Peter. 1996. *Writing Without Teachers.* New York: Oxford U. Press.

Elbow, Peter. 1998. *Writing With Power: Techniques for Mastering the Writing Process.* New York: Oxford U. Press.

Fielding, G. et al. 1994. "Reading Comprehension: What Works," *Educational Leadership* (51)5. Alexandria, VA: Association for Supervision and Curriculum Development.

Flowers, Betty S. 1981. "Madman, Architect, Carpenter, Judge: Roles and the Writing Process." *Language Arts,* Volume 58.

Gardner, Howard. 1983. *Frames of Mind: The Theory of Multiple Intelligences.* New York: Basic Books

Graves, Donald. 1994. *A Fresh Look at Writing.* Portsmouth, NH: Heinemann.

Graves, Michael F., Connie Juel and Bonnie R. Graves. 1998. *Teaching Reading in the 21st Century.* Boston: Allyn and Beacon.

Greene, Maxine. 1995. *Releasing the Imagination: Essays on Education, the Arts, and Social Change.* San Francisco: Jossey-Bass.

Hyerle, David. 1996. *Visual Tools for Constructing Knowledge.* Alexandria, VA: ASCD.

Johnson, D. et al. 1981. "The Effects of Cooperative, Competitive, and Individualistic Goal Structures on Achievement: A Meta-analysis." *Psychological Bulletin.* 89(1), 47-62.

Knuth, R.A. and B. F. Jones. 1991. "What Does Research Say about Reading?" Oak Brook, IL: North Central Regional Education Laboratory (NCREL).

Lopate, Philip. 1995. "Introduction" from *The Art of The Personal Essay.* New York: Anchor Press.

McTighe, Jay and Grant Wiggins. 1999. *The Understanding by Design Handbook.* Alexandria, VA: Association for Supervision and Curriculum Development.

Marzano, Robert et al. 2001. *Classroom Instruction that Works: Research-Based Strategies for Increasing Student Achievement.* Alexandria, VA: ASCD.

Marzano, Robert et al. 1997. *Dimensions of Learning.* Alexandria, VA: Association for Supervision and Curriculum Development.

Murray, Donald A. 1996. *Crafting a Life in Essay, Story, and Poem.* Portsmouth, NH: Heinemann.

Paul, Richard. 1990. *Critical Thinking: What Every Person Needs to Know in a Rapidly Changing World.* Rohnert Park, CA: Sonoma State University.

Standards for the English Language Arts: A Project of the National Council of Teachers of English and the International Reading Association. 1996. Urbana, IL: NCTE and Newark, DE: IRA.

Tchudi, Stephen. 1995. *The Interdisciplinary Teacher's Handbook: Teaching Across the Curriculum.* Portsmouth, NH: Boyton/Cook.

Walberg (Eds.) *New Directions for Teaching Practice and Research,* 75-104. Berkeley, CA: McCutchen Publishing Corporation.

Wiggins, Grant and Jay McTighe. 1998. *Understanding by Design.* Alexandria, VA: Association for Supervision and Curriculum Development.

Zemelman, Steven. et al. 1998. *Best Practice for Teaching and Learning in America's Schools.* Portsmouth, NH: Heinemann.

Zinsser, William. 1998. *On Writing Well.* New York: HarperCollins.

Poetry

Dickinson, Emily. 1976. "There's a Certain Slant of Light" in *Complete Poems of Emily Dickinson.* (ed. Thomas A. Johnson). Boston: Little Brown & Company.

Eliot, T.S. 1963. "Journey of the Magi" and "Four Quartets" in *Collected Poems of T.S. Eliot, 1909-1962.* 1963. New York: Harcourt Brace.

Hughes, Langston. 1986. "Aunt Sue's Stories," in *The Dream Keeper.* New York: Alfred A. Knopf.

Mueller, Lisel. "Why We Need Stories" in *The Need to Hold Still.* 1980. Baton Rouge: Louisiana State University Press.

Mueller, Lisel. "English as a Second Language" in Your Tired, Your Poor" from *Second Language: Poems by Lisel Mueller.* 1986. Baton Rouge: Louisiana State University Press.

Neruda, Pablo. "Ode to My Socks" in *Selected Odes of Pablo Neruda.* 2000. Berkeley: University of California Press.

Pastan, Linda. 1999. *Carnival Evenings, New and Selected Poems 1968-1998.* New York: W.W. Norton & Company.

Stafford, William. 1991. "What's in My Journal" from Passwords. New York: HarperCollins

Whitman, Walt. "There Was a Child" in *Leaves of Grass.* 1993. New York: Modern Library (Random House).

Peace Corps Texts

Acree, John. 2000. "The Talking Goat" from *Only the Mountains Never Meet.* Washington, DC: Peace Corps.

Bellamy, Carol. 1996. "Peace Corps Stories" adapted from "Call to Service" in *At Home in the World.* Washington, DC: Peace Corps.

Brazaitis, Mark. 1998. "Magic Pablo" from *The Great Adventure.* Washington, DC: Peace Corps.

Coyne, John (editor). 1999. *Living on the Edge: Fiction by Peace Corps Writers.* Willimantic, CT: Curbstone Press.

Moyers, Bill. 1996. "At Home in the World" from *At Home in the World.* Washington, DC: Peace Corps.

Peters, Susan. 1998. "The Extra Place" from *Destination: Poland.* Washington, DC: Peace Corps.

Rich, Susan. 2000. "Nomadic Life" from *The Cartographer's Tongue: Poems of the World.* Buffalo, NY: White Pine Press.

Simmonds-Ekstrom, Leslie. 1999. "On Sunday There Might Be Americans" from *Living on the Edge: Fiction by Peace Corps Writers.* Willimantic, CT: Curbstone Press.

Soderstrom, Peter. 2001. "A Single Lucid Moment" from *A Day in the Life.* Washington, DC: Peace Corps.

Tidwell, Mike. 1990. *The Ponds of Kalambayi.* New York: Lyons and Burford Publishers.

Woellmering, Roz. 1995. "Cross-Cultural Dialogue" from *To Touch the Earth.* Washington, DC: Peace Corps.

CREDITS

The Peace Corps wishes to thank the following for permission to reprint previously published material:

"English as a Second Language" in "Your Tired, Your Poor" from *Second Language: Poems by Lisel Mueller*. Copyright 1986. Published by Louisiana State University Press. Reprinted by permission of publisher.

"I Had a Hero"and "Ilunga's Harvest" from *The Ponds of Kalambayi* by Mike Tidwell. Copyright 1990. Published by Lyons and Burford Publishers, New York. Reprinted by permission of Mike Tidwell.

"Nomadic Life" from *The Cartographer's Tongue: Poems of the World* by Susan Rich. Published by White Pine Press. Copyright 1998. Reprinted by permission of Susan Rich.

"On Sunday There Might be Americans" from *Living on the Edge: Fiction by Peace Corps Writers* edited by John Coyne. Copyright 1999. Published by Curbstone Press, Willimantic, CT. Reprinted by permission of Leslie Simmonds Ekstrom.

"There Was a Child." from *Leaves of Grass* by Walt Whitman. Copyright 1993. Published by Modern Library. Reprinted by permission of publisher.

"Why We Tell Stories" from *The Need to Hold Still* by Lisel Mueller. Copyright 1992. Published by St. Louis University Press. Reprinted by permission of publisher.

ACKNOWLEDGMENTS

The Peace Corps acknowledges the following people in the writing, editing, design, review, and production of *Voices from the Field: Reading and Writing about the World, Ourselves, and Others:* Cerylle Moffett, Betsi Shays, Beth Giebus, Susan Bloomer, Wayne Breslyn, Susan Buchanan, Anastasia Miller, Donna Molinari, Mandy Tumulty, Lisa Ward, and Amy Wickenheiser.

The Peace Corps also wishes to acknowledge the special efforts of Kate Montgomery and Heidi Hayes Jacobs.

A special thank you to all the Peace Corps writers who have contributed to *Voices from the Field*, and to John Coyne, the "father" of Peace Corps Literature.

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

☐ This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

☒ This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").